



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

14434
47 A

Publications
OF THE
University of Pennsylvania

SERIES IN
Philology and Literature

VOL. VIII. No. 1

THE FAIRE MAIDE OF BRISTOW
A COMEDY

NOW FIRST REPRINTED FROM THE QUARTO OF 1605

EDITED WITH AN INTRODUCTION AND NOTES

BY

ARTHUR HOBSON QUINN

Instructor in English, University of Pennsylvania

Published for the University

PHILADELPHIA

1902

GINN & COMPANY, Selling Agents, 29 Beacon Street, Boston, Mass.

17.34.41



Harvard College Library

FROM

The University.

12 Dec., 1902.

Compliments of

The Publication Committee,

University of Pennsylvania,

Philadelphia, U. S. A.

Publications
OF THE
University of Pennsylvania—
SERIES IN
Philology and Literature

VOL. VIII. No. 1

THE FAIRE MAIDE OF BRISTOW
A COMEDY

NOW FIRST REPRINTED FROM THE QUARTO OF 1605

EDITED WITH AN INTRODUCTION AND NOTES

BY

ARTHUR HOBSON QUINN

Instructor in English, University of Pennsylvania

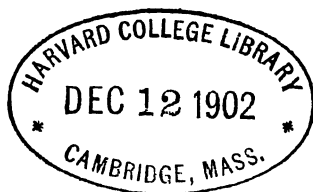
Published for the University

PHILADELPHIA

1902

GINN & Co., Selling Agents, Tremont Place, Boston, Mass.

14434.47
3A



The University.

PREFACE.

The editing of this play was undertaken at the suggestion of Professor Josef Schick, of the University of Munich. The translation into German by Ludwig Tieck had appeared in the *Shakespeare Jahrbuch* and it seemed only fitting that the English original should also be published. Circumstances forbade the completion of the work at that time and it was resumed, after my return to this country, under the direction of Professor Schelling, in partial fulfillment of the required work in the Graduate School of the University of Pennsylvania.

It is with particular pleasure that I am able to thank, at the same time, my two teachers, Professor Schelling and Professor Schick, for their invaluable counsel and friendly interest. My thanks are also due for helpful suggestions to my colleagues, Professor Clarence G. Child and Professor Hugo A. Rennert, and to my fellow-student in Munich, Professor O. F. Lewis, of the University of Maine. Professor Child very kindly made the index. For my conclusions as to the source and authorship of the play, I am alone responsible.

University of Pennsylvania, May, 1902.

INTRODUCTION.

I.

The Faire Maide of Bristow was published anonymously by Thomas Pavyer in 1605. No attempt has since been made either to edit the play or to fix the responsibility for its authorship, if we except Collier's surmises with regard to John Day. It has been mentioned in the usual places,¹ Mr. Bullen, Mr. Fleay and Mr. Ward denying Day's claim to authorship, and in Herr Bolte's edition² of Tieck's translation of the play, there is a description of the English original and some speculations in regard to the sources.

The *Stationers' Register*,³ under the date of February eighth, 1605, contains the following entry :

" Thomas Pavyer. Entred for his copy under th[e h]andes
" of the Wardens. A commedy called '*the fayre Mayd of Bristoe*'
" *played at Hampton Court by his Maiesties players.*"

¹ *An Account of the English Dramatich Poets, etc.* Gerard Langbaine. Oxford, 1691. Page 531.

Biographia Dramatica. Baker-Reed-Jones. 1812. Vol. II, p. 211.

History of English Dramatic Poetry. J. P. Collier. 1831. Vol. III, p. 50; also *The Diary of Philip Henslowe*, 1845, p. 220, in the Shakespeare Society's Publications.

A Manual for the Collector and Amateur of Old English Plays. W. Carew Hazlitt. 1892. Page 79.

The Works of John Day. Edited by A. H. Bullen. 1881. Page 10.

A Biographical Chronicle of the English Drama. F. G. Fleay. 1891. Vol. II, p. 329.

A History of English Dramatic Literature. A. W. Ward. Ed. 1899. Vol. II, pp. 219 and 591.

The English Chronicle Play. F. E. Schelling. 1902. Page 171.

² *Shakespeare Jahrbuch.* Jahrgang XXXI. 1895. Page 126.

³ *A Transcript of the Registers of the Company of Stationers of London.* Edited by Edward Arber. 1876. Vol. III, p. 120.

As Mr. Fleay points out, the King was at Hampton Court early in October, 1604, so that we may reasonably conclude that the first performance took place at this time, and as the winter home of the King's company during this period was the Blackfriars' Theater, it seems probable that this was the place where the comedy, if it proved popular, was afterward acted.

There are at present three copies of the play extant. The present edition is based on one of the original quartos of 1605, which is now in the British Museum. It consists of forty-two unnumbered pages and is printed in black letter, the names of the characters being printed in Roman type. There is no list of persons in the play, the scenes are not divided, and there are no stage directions, except the entrances and exits.

Another quarto is in the Bodleian Library at Oxford and there is also, in the Königlische Bibliothek in Berlin, a manuscript copy which Tieck had made for his own use in translation. This has been well and carefully copied, and to all intents and purposes is an exact reproduction of the original, except that the play has been divided into scenes and the capitalization has been somewhat altered.

II.

The first mention of a source for *The Faire Maide of Bristow* was made by Collier in 1847 in his edition of the Roxburghe Ballads,¹ where in a note to *Maudlin, the Merchant's Daughter of Bristol*, he says :

"We might suppose from the title that Day's play 'The Fair Maid of Bristow' 1605, was founded on this ballad ; but such is not the case, although it is probable that the striking incidents "of it were dramatized at the time."

Notwithstanding this explicit denial of any connection between the ballad and the drama, Herr Bolte has devoted

¹ *A Book of Roxburghe Ballads.* J. Payne Collier. 1847. Page 335.

considerable space to the former in his article, and since he has done so, it may be well briefly to treat it here.

The ballad was entered at Stationers' Hall on February 24, 1594-5 and is accessible in several places.¹ It is therefore unnecessary to reprint it here. The complete edition is that given by Chappell, which contains three stanzas omitted after lines 148, 192 and 232 in the other copies noted. The story of this ballad is briefly as follows :

Maudlin, the daughter of a Bristol merchant, is opposed in her choice of a husband by her parents. Her lover therefore departs for Padua, after serenading his mistress, who prudently keeps out of sight for fear of her friends. When he is once gone, however, she determines to follow him, and persuades a ship's captain to take her on board, disguised as a boy. She finds her lover in Padua, but he is condemned to die unless he will recant his faith. This he refuses to do and so Maudlin and the captain² decide to die with him. This so moves the judge that he allows them all to return to England, where, her father having died, they are married.

It can easily be seen that this ballad has little in common with our play. Outside of the faithfulness of the maiden in each case, the circumstances are entirely different. Italy becomes England ; the twelfth century, the sixteenth ; the causes of the condemnation, instead of religious perseverance, are infidelity and suspected murder ; and finally, the characters which make the drama, Florence, Sir Godfrey, Harbart and the rest, are not even hinted at in the ballad.

The title of the play may have been suggested by the ballad, for the latter was certainly popular, there being three

¹ *Bishop Percy's Folio Manuscript*. Edited by Hales and Furnivall. 1868. Vol. III, p. 374.

The Roxburghe Ballads. Edited by W. Chappell. Vol. II, p. 86.

Roxburghe Ballads. Edited by C. Hindley. Vol. II, p. 384.

² Not "die ganze Schiffsmannschaft" as Herr Bolte mistranslates.

editions of the broadside in the Roxburghe collection and two in the Bagford Ballads, in the British Museum.¹ The number of these later editions points to a frequency of publication about the time of its production and it may well be that the author of our drama chose for his play a title which would recall this famous old ballad.

Herr Bolte, in his article in the *Shakespeare Jahrbuch*, says :²

“Ob der unbekannte Dichter für seine so weit gehende Umgestaltung der Fabel noch bestimmte Vorbilder ausnutzte, vermag ich leider nicht zu sagen. Allgemeine Anregung dürften ihm wohl zwei nicht lange zuvor erschienene Volksstücke gegeben haben, die Episoden aus der älteren englischen Geschichte roh, aber lebendig behandeln : *Life and Death of Jack Strawe* (1593) und *Look About You* (1600). In jenem kehrt Richard II unvermuthet heim und hält im 3. Akte Gericht ; dieses stellt die Kämpfe der Söhne Heinrich's II wider ihren Vater dar und zeichnet sich gleich dem Mädchen von Bristol durch zahlreiche Verkleidungen aus.”

“Allgemeine Anregung” is, of course, a difficult point to discuss, but even this slight connection between these dramas and the *Fair Maid* must be denied. *Jack Strawe* has nothing whatever in common with our play. Richard II does not return “unvermuthet heim” ; he is in the play from the first act, and behaves in a manner entirely different from Richard I, in the *Fair Maid*. *Look About You*, whose possible connection with our play was probably suggested to Herr Bolte by a marginal note in the Berlin copy,³ cannot claim even the similarity of a character. The “numerous disguises” of this play are carried out in a totally different manner, and in any

¹ *Roxburghe Ballads*. Vol. I, p. 232. 1640. This is the edition referred to by Collier. Also, Vol. I, p. 278, 1650 (?), and Vol. III, p. 376, 1710 (?).

Bagford Ballads. Vol. I, p. 643, 1670 (?), and Vol. II, p. 643, 1675 (?).

² XXXI Jahrgang, p. 130.

³ See below, p. 30.

case form too universal a motive to serve as the basis of a comparison.

The model, the absence of which Herr Bolte deplotes, is to be found in an anonymous play, entitled *A Pleasant conceited Comedie, Wherein is shewed how a man may chuse a good Wife from a bad*,¹ credited by Mr. Fleay to Heywood and by Hazlitt to Joshua Cooke, on the strength of the appearance of his name in an old handwriting on the edition of 1602, in the British Museum. This was a very popular play, seven editions appearing between 1602 and 1634, and it certainly deserved the favor it received. It was played by the Earl of Worcester's servants. The plot is, briefly, as follows :

Young Master Arthur, newly married, tires of his wife and illtreats her, thereby incurring the displeasure of his father and hers, old Master Lusam. Mistress Arthur remains faithful to her husband and resists the advances of Master Anselm, who is smitten deeply with her. Arthur falls in love with a courtesan named Mary, who is beloved by a schoolmaster, Sir Aminadab, and by Brabo, a pander. Mary receives Arthur's suit very kindly, and Anselm again presses his attentions on Mistress Arthur with no better result. Aminadab, becoming jealous, tries to poison himself, and is furnished a sleeping potion by Fuller, Anselm's friend, as a jest. He is about to drink this when he meets Arthur, who takes it away from him, and thinking it really poison, determines to kill his wife with it. He invites his friends to dinner and slips the supposed poison into his wife's cup. She apparently dies, and is buried. Anselm visits her tomb, she comes to life and he takes her to his mother's house where she remains concealed. In the meantime Arthur has married Mary, and she treats him as he deserves. To regain her love he tells her how he has poisoned his first wife for her sake, but she only threatens to inform on him. He tries to hide, and while a fugitive meets his wife

¹ *Dodsley's Old English Plays*. Edited by Hazlitt. 1874. Vol. IX, p. 1.

disguised and bewails his faults. She is overjoyed at his repentance, but leaves him, after giving him some aid. Soon after, he is arrested and brought before Justice Reason, and makes no defence. His wife appears in time to save him, and all ends happily.

The parallelism is best illustrated by the following table of the principal characters, those showing similarities being placed opposite each other :

THE FAIRE MAIDE OF BRIS- TOW.	HOW A MAN MAY CHOOSE A GOOD WIFE FROM A BAD.
1. Sir Godfrey Umphreville	1. Old Master Lusam
2. Sir Eustace Vallenger	2. Old Master Arthur
3. Edward Vallenger	3. Young Master Arthur
4. Challenger	4. { Young Master Lusam Master Anselm
5. Sentloe	5. Sir Aminadab
6. Anabell	6. Mistress Arthur
7. Florence	7. Mistress Mary
8. Richard I	8. Justice Reason.

This correspondence is too strong to be accidental and is further strengthened by the similarity of incident and treatment. Act I begins in each play with a dialogue between the husband and his friend. There is a sleeping potion which causes the appearance of death, given in the first case to Mistress Arthur and in the second to Sentloe. Again, in both plays the judge is very quick and unreasonable in making his decisions, while the apprehension of the unfaithful husband on a charge of murder, his despair and willingness to die, and the disclosure of the person supposed to be dead, are all in the same manner.

And yet *The Faire Maide of Bristow* is no slavish imitation of one original. There are no traces of imitation in the phrasing

or the vocabulary, and while it cannot be doubted that the author took as his basis *How a Man May Choose a Good Wife from a Bad*, he has added characters and scenes enough to make what no doubt easily passed for a new play in those times of remodeling and adaptation. The subplots are quite different, and the comic scene between Frog and Douce is entirely new. But perhaps the author's greatest claim to originality lies in the character of Florence. She is more vigorously and realistically portrayed than Mary, and in her absolute infidelity, consistently directed toward the accomplishment of the one purpose of her life, she is well and truly drawn. The boldness and effrontery with which she casts off one lover for another are carried even into the presence of the king, and then when she is hedged in on all sides, she rises almost to greatness in her contempt of death if only she can drag down with her those who have been the causes of her doom. One cannot help fancying what a great actress would do with this character in the fifth act.

The source of *How a Man May Choose a Good Wife from a Bad* is to be found in the *Hecatommithi* of Giovanni Gherardini Cinto, Part I, deca terza, novella 5, but it is improbable that this novella had any influence on our play, as there are no incidents common to the Italian story and the *Fair Maid* which do not appear in the earlier English comedy.

There are also some interesting resemblances between the *Fair Maid* and an anonymous play, *The London Prodigal*,¹ which was published in the same year (1605) and played by the same company. This play also has as a hero a young rake, who marries and illtreats his faithful wife. In the character of Weathercock, we may have an echo of old Master Lusam, and there are other similarities, such as the meeting of the husband and the disguised wife, which point to the

¹ *Doubtful Plays of Shakespeare*. Edited by Henry Tyrell. Page 97.

theory that both of the latter plays have the earlier comedy as a common source.

The parallel passages in the *Fair Maid* and *The London Prodigal* have been placed in the notes (lines 571, 872, and 978). They are not numerous enough to be conclusive and might easily be made to prove too much. In the absence of any direct evidence, we must account for the resemblance by the borrowing of well received lines, or by the influence of men who were working for the same company. Which was the borrower, it is now impossible to tell, as *The London Prodigal* was not registered, and so we cannot settle even the priority of publication.

III.

The question of the authorship of this drama must begin with an examination of the claims which have been made in behalf of John Day. The origin of its ascription to him is due to Collier and rests upon the following grounds. In Henslowe's Diary there occurs this entry :¹

"Lent at the apoyntment of Samewell Rowleye, unto John Daye, the 4 of Maye 1602, in earneste of a play called Bristo tragedi, as may apere, the some of XX s. Written by himselfe."

On this Collier makes the following note :

"This was probably the play printed anonymously in 1605, under the title of 'The fair Maid of Bristol.' It has been assigned to Day on the authority of the above entry."

There are two other entries in Henslowe, referring to this play, on the 23rd and 28th of May, for forty shillings each.

This is rather slight evidence on which to give the drama to Day, but since Collier's opinion is always to be considered and especially since W. C. Hazlitt² quotes him in his notice of

¹ *The Diary of Philip Henslowe*. Ed. by J. P. Collier. Page 220.

² *A Manual for the Collector and Amateur of Old English Plays*. W. Carew Hazlitt. 1892. Page 79.

the play, and since *The Faire Maide of Bristow* is catalogued in the Bodleian Library under the name of John Day, it is worth while at least to consider the probability of his having had a hand in the play.

Mr. A. H. Bullen, in his edition of Day, says :¹

"It should be remembered that the *Fair Maid* is a comedy. "Very little, it is true, is required to turn it into a tragedy; in fact, it would seem that the author or authors started with the intention of composing a tragedy, and at the last moment, when the catastrophe was at hand, determined to give a 'smooth and comical' issue to a tragical tale. Possibly the play was intended, by varying the fifth act, to do duty for a comedy or tragedy, as in the case of Suckling's *Aglaura*. Be this as it may, there is little to remind us of Day in the 'very tragical mirth' of the "*Fair Maid*."

Beyond the similarity of the names, there is no external evidence in favor of the identity of the two dramas; on the contrary such evidence as there is points the other way. *The Bristol Tragedy* was entered for the Admiral's men at the Fortune, while the *Fair Maid* was played at Hampton Court by the King's men, a company for which Day never wrote. This, however, is absolutely conclusive in neither direction, so that we are thrown upon the internal evidence for the decision.

The *Fair Maid* is a comedy, or, more strictly speaking, a reconciling drama. But, as Mr. Bullen remarks, it might easily have been a tragedy, and his hypothesis in regard to the double form of the drama receives a certain amount of confirmation in the disproportionate length of the three last scenes and their unquestioned superiority in dramatic force, to the other portions of the play. If it were so, it would be a very early appearance of the alternative fifth act, and all this might be true without proving that Day was the author

¹ *The Works of John Day*. Edited by A. H. Bullen. 1881. Page 10.

of the hypothetical and tragical form. And it needs but a reading of the *Fair Maid*, to convince anyone who knows the works of John Day that he had no hand in it. John Day was a poet, and beyond a few vigorous metaphors there is no poetry in the *Fair Maid*. Such a passage as the beginning of Act V, Scene 1, of *The Isle of Gulls*, is quite foreign to the manner of the *Fair Maid*.

“ Farewell bright sunne, thou lightner of all eies ;
 “ Thou falst to giue a brighter beame to rise :
 “ Each tree and shrub were tramels of thy haire,
 “ But these are wiers for none but kings to weare ;
 “ And my rude tonge, striuing to blaze her forth,
 “ Like a bad artseman doth disgrace her worth.
 “ But heeres the place : vpon this christall streame,
 “ Where Cintherea did vnyoake her teame
 “ Of siluer doues, to interchange a kisse
 “ With young Adonis, shall I meete my blisse :
 “ The gentle minits, crownd with christall flowers,
 “ Loosing there youthes are growne up perfect howers
 “ To hasten my delight : the bashfull moone,
 “ That since her dalliance with Endimion,
 “ Durst neuer walke by day, is under saile,
 “ In steede of sheetes has spread her siluer vaile :
 “ Each gliding brooke and euery bushy tree,
 “ Being tipt with siluer, were her liuery ;
 “ And the dim night to grace our amorous wars
 “ Hath stuck nine speares full of immortall stars :
 “ In sted of pearles, the way on which she treads
 “ Is strawd with Christall deu and siluer beades.”

Next to his poetry, the most striking characteristic of Day is his satire, which takes in all kinds and grades, and is seen at its best in *The Parliament of Bees* and in the *Prologue to The Isle of Gulls*. The only trace of satire in the *Fair Maid* occurs in the comic scene between Frog and Douce, in which the clown is made to talk in the stilted style of the followers

of Lyly. The rest of the play is absolutely free from satire. Then the classical allusions, rather plentiful in Day, are entirely lacking in our play, as is also the free use of Latin such as occurs in *Law Trickes*, Act V.

The vocabulary of Day is rich, and extends over many phases of life; the vocabulary of the *Fair Maid* is small, monosyllabic, and is limited mainly to the regions of love, fighting and abuse. This disproportion becomes apparent when one hunts for words which both authors use, in order to see if the spelling is the same, and notices how few there are. Long lists of words could be made which Day uses and which are lacking in the *Fair Maid*. The examples found of words used by both authors, such as "beautious" (F. M.), "beauteous" (Day); "leidg" (F. M.), "Leidge" (Day); "angel" (F. M.), "angell" (Day); "corish" (F. M.), "currish" (Day), point, in nearly every case, to a difference of authorship.

Imagery, found everywhere in Day's work, is rare in the *Fair Maid*, and when found is of an entirely different character. Day's figures are fanciful and include personification and that form of metaphor in which the attributes of the compared object are assumed rather than stated. For example:

"Where siluer Arno in her Christall bosome

"Courts the fresh banks with many an amorous kisse;"

or,

"with blunt roweled jests spurgall his sides

"Till his soule bleede."

He is fond, too, of extended comparisons, as in *Humor out of Breath*, IV, 3.

The little imagery which the *Fair Maid* contains is generally direct. For example, line 1010:

"A harlot's love is like a chimney smoke"

Day is sometimes involved and obscure. Cf. *Law Trickes*, I, 2:

"*Jul.*—Your reason, Sir?"

"*Loc.*—To make thee recoile or with the Souldier to fall off :
 "is't your countrie manners to corriue a leader being vpon or
 "before present seruice, as I am ?"

The language of the *Fair Maid* is clear and straightforward, and the few obscurities can be accounted for as due to a cutting of the play or to printers' errors.

Humor with Day is light and fanciful and runs to raillery, of which the scene at bowls in *The Isle of Gulls* may be taken as a specimen. The single example of humor in the *Fair Maid*, the scene between Frog and Douce, though good of its kind, is broad and, to say the least, not fanciful.

It is true that the riming retort can be found in both authors, but this was equally true of so many writing at that time that it can hardly have much value as unsupported evidence.

Results are the same when we consider the question of the metre, and it may be said at once that the proportion of prose to verse is considerably larger in Day. I have made an analysis of four hundred of the lines in the *Fair Maid*, perhaps sufficient for the present purpose, taken from different portions of the play,¹ and I have compared the results with a similar analysis of the metre of two hundred lines of *Humor out of Breath*, and one hundred of *Law Trickes*, which I chose as they contain the greatest selection of blank verse of any of the plays that are Day's alone.² In considering results of work of this kind we must of course remember that startling resemblances in figures may mean little, because they represent

¹ The lines analyzed are 1-100, 200-250, 450-500, 600-650, 800-850, 950-1000, and 1150-1200.

² I cannot agree with Mr. Fleay in his attempt, in his *Chronicle of the English Drama*, Vol. I, p. 111, to deprive Day of a portion of *Humor out of Breath*. The analysis which I made included sections from the parts assigned by him to Day as well as those attributed to "another author," and there was no material difference in their structure. In fact, there was more similarity between *Law Trickes* and those portions of *Humor out of Breath* which Mr. Fleay says are not Day's.

universal characteristics, while on the other hand, slight dissimilarities may mean much when relatively considered. For example, the proportion of masculine to feminine endings is almost the same, 76 per cent to 9.7 per cent in the *Fair Maid*, 84.5 per cent to 13.5 per cent in Day,¹ and yet this means little, as many other Elizabethan dramatists would furnish the similar figures. On the other hand, the statistics giving the various positions of the cæsure show dissimilarities, this being especially true of the cæsure after the sixth syllable, which occurs in 19 per cent of the lines in the *Fair Maid* as against 7.5 per cent in Day, that after the first syllable, 5.75 per cent in Day and $\frac{1}{4}$ per cent in the *Fair Maid*, and that after the fifth, 31.7 per cent in Day and 18.7 per cent in the *Fair Maid*. Further there are double the percentage of lines in Day which contain two cæsuras, and instances occur of three and even four cæsuras, which the *Fair Maid* does not show. The proportion of rime in Day is 21.7 per cent to 8.5 per cent in the *Fair Maid*, and of wrench accents 18 per cent to 10.7 per cent. There are 10.2 per cent of run-on-lines in the *Fair Maid* and 23.5 per cent in Day. Again, when the speech of one of the characters ends within a line, the verse is continued by the next speaker in Day, while in the *Fair Maid* the line is usually left unfinished, and the new speech is begun with a full metrical verse.

To sum up, the dramas of John Day are poetical and satirical, rich in vocabulary and classical allusion, fanciful in imagery, light and pointed in humor, and often obscure and involved on account of the very wealth of these characteristics. The *Faire Maide of Bristow* is written in clear, straightforward blank verse, in which the poetical element is not conspicuous, with limited vocabulary and almost entire freedom from allusion and satire. The humor is broad and the imagery

¹ The smaller percentages in the *Fair Maid* are accounted for by the number of incomplete lines.

is direct. An examination of the metre shows the play to be different from the works of Day in the main qualities of construction and arrangement. So that, considering the wealth of evidence on the negative and the slight foundation on which Collier's statement was based, it is safe to decide that *The Faire Maide of Bristow* was not written by John Day.

It is quite another matter to decide the probable authorship of the drama. The only man who was writing exclusively for the King's Company at the time the play was printed was Shakespeare, but Jonson, Wilkins, Tourneur, Barnes and probably Armin, wrote occasionally. The kind of work which Shakespeare and Jonson were doing in 1605 makes their connection with the play impossible, and Tourneur is also out of the question, by reason of the very nature of the *Fair Maid*.

The only play of Wilkins available for comparison is *The Miseries of Enforced Marriage*, printed in 1607, as *The Travels of the Three English Brothers* was written in conjunction with Day and Rowley. There are no striking resemblances between the metre or the vocabulary of the two plays except in one line. Verse 228 in the *Fair Maid* reads:

“That I would entertain this as my man” ;

while in Act II, Scene 1, of Wilkins's play occurs the line,

“That I should entertaine thee for my man.”

Such lines, however, could easily occur independently, and the resemblance is about the only parallel that might speak for a common authorship. *The Miseries of Enforced Marriage* is a comedy, with much the same theme as the *Fair Maid*—the life of a scoundrel, who deserts his betrothed for gold and ill-treats his wife, whom he marries for the same reason. The drama is not as clear or compact as the *Fair Maid* and is more than half in prose. There is little of the regularity or character-balancing of the earlier comedy and less subordina-

tion of the purely poetical element to the necessities of action. The progress of the play is more frequently interrupted by soliloquies, and the first and second portions are very loosely put together. The metrical analysis showed no especial similarities and there seems to be no reason to assign *The Faire Maide of Bristow* to Wilkins.

With Armin it is much the same, a lack of positive evidence without anything conclusive to the contrary. In *The London Prodigal*, V, 1, occur the lines

“*Luce.* Oh hear God! so young an armin!”

“*M. Flow.* Armin, sweetheart? I know not what you mean
“by that; but I am almost a beggar.”

Mr. Fleay suggests, in his *Chronicle of the English Drama*,¹ that Robert Armin acted M. Flowerdale. If this be true, he might have written the *Fair Maid* and have repeated in that play the lines from *The London Prodigal* with which he was familiar. While no play of his is registered for the King's Company, he was a member of it from about 1599 to 1610, and might easily have written a play for it. Unfortunately for this hypothesis, the only drama which is unquestionably his, *The History of the Two Maids of More Clacke*,² 1609, is very different in metre and construction from the *Fair Maid*. No very certain metrical analysis is possible, owing to wretched printing, but there are many more run-on-lines than in the *Fair Maid*, and there is a free and unnecessary use of Latin which is not found in the earlier play.

The only extant play which is surely by Barnaby Barnes is *The Devil's Charter*, which was performed by the King's men in 1606 and was published, “renewed, corrected and amended by the author,” in 1607. The play is inaccessible, but the following extract, which I owe to the kindness of Professor

¹ Vol. I, p. 24.

² *The Works of Robert Armin.* Edited by A. Grosart. Occasional Issues, 1880.

Schelling, will be at once sufficient proof that its author had no hand in the writing of the *Fair Maid* :

“ High Muse, which whilom virtues patronized,
 “ In whose eternall roll of memory
 “ The famous acts of princes were comprised
 “ By force of ever living history :
 “ What shall we do to call thee back again ?
 “ True chronicler of all immortal glory.
 “ When here with mortal men naught is devised
 “ But how all stories with foul vice to stain
 “ So that alas thy gracious oratory
 “ Which with mere truth and virtue sympathised
 “ Is silent ; and we poets now with pain,
 “ (Which in Castalian fountains dipped our quills)
 “ Are forced of men’s impiety to plan.”

As will be seen, the style is quite different from that of the *Fair Maid*, the vocabulary is richer, and there is an abundance of rime, together with a frequency of feminine endings. Moreover Barnes was a poet of distinction, which the author of the *Fair Maid* certainly was not, and the matter of Barnes’s poems¹ is romantic, fanciful and replete with classical allusions.

I am sorry to be unable to come to a definite conclusion in this matter of the author, but with such a lack of positive evidence, no other result is possible. The author may be some one totally unknown, of whose many or few productions this single specimen has come down to us. A few affirmative statements, however, after so much denial, may not be out of place. The author was probably an actor, or at least a playwright in close connection with one of the companies. This is proved by his constant subordination of the poetical element to dramatic necessities, by the quotations

¹ *Parthenophil and Parthenophe*. In the *English Garner*, edited by E. Arber. Vol. V, p. 335.

from earlier plays¹ which could so easily have slipped into the work of a man accustomed to hearing or speaking them constantly, and also by such a reference to the customs of the theatre as that contained in lines 1122-24. That this play was a piece of journeyman work admits of little question, for we have the regularity and balance of characters, *i. e.*, Vallenger with Challener, Sir Godfrey with Sir Eustace, Florence with Anabell, and Frog with Douce, which is a usual accompaniment of early work. I am also inclined to believe that the portion from line 791 was written later than that preceding, on account of the superiority in metrical form, its greater freedom in enjambement and its richer vocabulary. The disproportionate length of what is probably the last act, points to a cutting of the play in the earlier portions, which is further rendered probable by some obscurities and lack of connection between sentences. These characteristics, together with the occasional insertion of alexandrines, strengthen the theory that the play was written by one to whom action was the essential thing. That the play did act well we may consider certain; in fact, with slight changes, it could be put upon the boards to-day. There is a directness and simplicity of language, a care to make every scene tell in the development, which would insure interest no matter when performed. The characters are well drawn, real and distinct. Of Florence I have already spoken; Anabell is not quite so good, but Herr Bolte's criticism that it is unnatural that she should prove so true to her second lover after giving up her first without a struggle, is not just. We have only to turn to *Romeo and Juliet* for a similar incident, with the sexes reversed, and besides, Challener, with all his virtues, is not the man to win in a love contest with Vallenger. The latter is one of those characters that decide quickly what they want and lose no time in getting it. He is brave, impulsive, and yet quick-

¹ See Notes.

witted and cool-headed enough when necessary, as is shown by his actions after the fight with Challener, and again after the discovery of Sentloe's body. In the former case, he seizes at once the advantages of the position in which Challener's flight has placed him, and in the latter, he does not indulge in speculations upon the possibility of his having murdered Sentloe in delirium or absent-mindedness. He sees at once the true explanation, and then prepares to die with the same composure with which he proposed to the doctor to poison Sentloe. In his treatment of women he carries out the analysis of his character which the first scene puts so distinctly before us; he simply demands that they love him and will take no denial. In short he is the sort of man whom women have been loving through all the ages, and to whom women have usually remained faithful, even through abuse and neglect.

The minor characters are lifelike, and the comic scene is well done. Of course, there are faults in the drama; there seems no reason why Harbart should have first laid the trap to catch Vallenger and then have freed him from it, nor why the King, who was so annoyed at Anabell's effort to delude him, should take with such calmness Harbart's more successful attempt. Most of the King's behavior, however, is in accord with what we know of the character of Richard I, and it is not profitable work to seek out ways in which seventeenth century dramas fail to accord with twentieth century ideas of probability.

IV.

It is important, however, to consider the position of the play in the drama of the time. Collier classes it with murder plays¹ of the type of *Two Tragedies in One*. It does not, however, belong in this group, but rather in that which deals

¹*History of English Dramatic Poetry*, Vol. III, p. 50.

with the sufferings of a faithful though illtreated wife. The theme is a universal one and, beginning with Petrarch's Latin translation of Boccaccio's story of Griselda, in the *Decameron* (tenth day, tenth novel), it can be found in many forms, both before and after the date of the publication of *The Faire Maide of Bristow*. As an interesting illustration, the Spanish play of *El Mayor Imposible*¹ of Lope de Vega, may be mentioned.

In England, beginning with *Patient Grissil*, in 1599, the motive ran through quite a series of plays, the most important of which are given. A distinction is to be made in this matter between those plays which have the general motive only and those in which the faithful wife is also the victim of abuse or neglect by a jealous or rakish husband. The wider group includes, after *Patient Grissil*, the subplot of *The Shoemaker's Holiday*, the Lassingberge-Lucilla episode in *The Wisdom of Dr. Doddipoll*, *How a Man May Choose a Good Wife from a Bad*, *The Wise Woman of Hogsdon*, *Othello*, *Measure for Measure*, *The London Prodigal*, *The Miseries of Enforced Marriage*, *The Yorkshire Tragedy*, *A Winter's Tale*, the subplot of *The White Devil*, *The Duchess of Malfi*, the *Second Part of The Honest Whore*, *The Fair Maid of the West*, and *Match Me in London*.

From the narrower group *The Shoemaker's Holiday*, *The Duchess of Malfi*, *The Fair Maid of the West* and *Match Me in*

¹ Lope de Vega, *Comedias*, Zaragoza, 1647, Part XXV. The exact date of *El Mayor Imposible* is not known, but Professor Rennert has discovered, from a letter of Lope de Vega, that it was written, in all probability, in 1614. J. L. Klein, in his *Geschichte des Dramas*, 1874, Vol. X, p. 173, compares this drama to *The London Prodigal*, and further says: "Der 'London Prodigal' scheint uns um deswillen auszeichnenswerth, weil derselbe in ostwestlichen Sagenkreise dieses Motivs ehelicher Frauenstandhaftigkeit und Selbstaufopferung, seit der Griseldis, unseres Wissens, der einzige Versuch ist, das Problem in engbürgerlicher Sphäre zur Geltung zu bringen." This statement, in view of the existence of *How a Man May Choose a Good Wife from a Bad*, *The Wise Woman of Hogsdon*, *The Miseries of Enforced Marriage* and *The Faire Maide of Bristow*, seems truly remarkable.

London are to be excluded, leaving the others to form the division in which to the "faithful wife" motive is to be added the husband's abuse or neglect.

A still narrower group may be made, consisting of five plays which bear more especial resemblance to one another in plot and characters. They are *How a Man May Choose a Good Wife from a Bad*, *The Faire Maide of Bristow*, *The Wise Woman of Hogsdon*, *The London Prodigal*, and *The Miseries of Enforced Marriage*. The plots of the two first have already been given.

The plot of *The Wise Woman of Hogsdon* is as follows: Young Chartley, a gallant and a spendthrift, is in love with Luce, a merchant's daughter, and offers to marry her secretly. She consults the Wise Woman in regard to the marriage, and a date is set when the couple are to be married at the Wise Woman's house. In the meantime Chartley's former betrothed, who is called "the second Luce," comes up from the country and also seeks the Wise Woman's help to recover her lost lover. Discovering how things stand, she disguises herself as a boy and takes a position as servant in the house of the Wise Woman. Boyster, another lover of Luce, has also appeared on the scene, and the Wise Woman, to revenge an insult to her by Chartley, arranges a stratagem by which he marries the second Luce and Boyster marries Luce. Both pairs of lovers are separated for a time and Chartley, tiring of his wife before he sees her again, falls in love with Gratiana, to whom he becomes betrothed. This betrothal is broken by the arrival of his father in London, and the Wise Woman's trick being discovered in time, Chartley takes his true wife, promises to reform, and all ends happily.

In *The London Prodigal*, Matthew Flowerdale, a city rake, after spending all the money he has and borrowing some from his new serving man, who is his father disguised, tries to recoup his fortunes by a marriage with Luce, Sir Launcelot

Spurcock's daughter. As they come from church he is arrested at the suit of his uncle, but is finally forgiven the debt at the intercession of his wife. Sir Launcelot, however, refuses to allow his daughter to go with her husband, and, when she persists in following him, disinherits her. Flowerdale, seeing she will bring him no money, casts her off and becomes a common thief on the streets. Luce disguises herself as a Dutch servant and after seeking employment in the house of her sister Frances, who has also just been married, meets Flowerdale in misery on the street and helps him. He is arrested on suspicion of having murdered her and is saved by her revealing herself. He repents and is forgiven by his wife and by his father who also conveniently reappears.

In *The Miseries of Enforced Marriage* we have another rascal-in-ordinary, William Scarborow, who deserts his betrothed, Clare, and marries Katharine for the money she will bring him. He in turn deserts her, and even offers violence to her and his children, excusing himself on the plea that he was forced into the marriage by his guardian, Lord Falconbridge, and his uncle, Sir William Scarborow. Clare kills herself and there is quite a rambling story for a subplot, but finally, after he has ruined every one connected with him, Scarborow repents and is forgiven.

It will be noticed that in all five plays we have a rake and spendthrift who deserts his wife for gain or the love of a courtesan, maltreats the wife who remains faithful to him, and after he has sinned sufficiently, is taken into grace again and even rewarded. There are certain other characters, such as the father of the wife, the father of the husband, and the wife's lover, who appear in at least four of the plays, and in addition there are other characters shared by two or three of the dramas, in varying combinations. Their interrelations are best shown by the appended diagram, which may prove of interest not only on account the light it throws upon the

motive of our play, but also because it points to a probable interdependence of the dramas of the time, rather closer than is now generally supposed. If such intimate relations can be established for this group of plays, there is every reason to suspect a similar connection between others, and in other groups.

V.

The translation of the play, made by Ludwig Tieck, has only recently been published.¹ Tieck had caused to be made complete copies of fourteen and partial copies of twelve other dramas of the Elizabethan time, during his visit to London in 1817, and of most of these he published translations in the first and second volumes of his *Vorschule Shakespeares*, in 1823 and 1829. For the third volume he had selected *Mucedorus*, *The Faire Maide of Bristow* and *Nobody and Somebody*, but the volume was never published.²

The translation is in the main faithful, and the order of the speeches has been rigidly followed. The usual disadvantages under which a translator of verse labors, have been offset in this case by the opportunities presented to fill out the incomplete lines of the original, thus making the translation, on the whole, smoother. And yet a thorough comparison, for which the following passage will serve as an example, will show, I think, no improvement in vigor or dramatic choice of words :

“ Dem Schornsteinrauch vergleich’ ich Hurenliebe ; 1010
 “ Er zittert zwischen zwei verchiednen Winden,
 “ Bald schwebt er links, bald wieder rechts dahin,
 “ Und eigentlich gehört er keinem an.

¹ *Das Schöne Mädchen von Bristol*. Herausgegeben von Johannes Bolte. *Shakespeare Jahrbuch* XXXI, 1895. Page 126.

² See for Tieck's connection with the English Drama, *Niemand und Jemand*, in the *Shakespeare Jahrbuch*, XXIX und XXX Jahrgang, Weimar, 1894, p. 4, and *Mucedorus*, Berlin, 1893, both edited by J. Bolte.

CHARACTER COMPARISON.

Types of Character.	<i>Faire Maite of Britlow.</i> 1605. Anonymous. King's Company.	<i>How a Man May Choose a Good Wife from a Bad.</i> 1602. Anonymous. Worcester's Company	<i>Wise Woman of Hogdon.</i> 1604. Thomas Heywood. ?	<i>London Prodigal.</i> 1605. Anonymous. King's Company.	<i>Miseries of Enforced Marriage.</i> 1607. George Wilkins. King's Company.
1. Father of Wife.	Sir Godfrey Umphre- ville	Old M. Lusam	Luce's Father	Sir Launcelot Spur- cock	{ Lord Falconbridge Sir Wm. Scarborough
2. Father or Guard- ian of Husband.	Sir Rustace Vallenger	Old M. Arthur	Old Charley	Flowerdale Senior	William Scarborough
3. Husband.	Edward Vallenger	Young M. Arthur	Young Charley	Matthew Flowerdale { Sir Arthur Green- Oliver	
4. Lover of Wife.	Challener	Master Anselm	Boyster		
5. Lover of Courtesan	Scutloe	{ Sir Aminadab Brabo			
6. Wife.	Anabell	Mistress Arthur	Luce	Luce	Katharine
7. Courtesan.	Florence	Mistress Mary			
8. Judge.	Richard I.	Justice Reason			
9. Former Betrothed of Husband.			Second Luce		Clare
10. Schoolmaster.		Sir Aminadab	Sir Boniface		
11. Friends and Com- panions of Hus- band.	Challener	Young Master Lusam	Seencer Harringfield		Ilford Wentloe Bartley

NOTE TO TABLE OF PLAYS.—The table shows, in addition to the correspondence of the plays in general, the relatively closer identification of characters in the *Faire Maid* and *How a Man May Choose a Good Wife from a Bad*. Other points brought out are the similarity of the heroine's name in *The Wise Woman of Hogdon* and in *The London Prodigal*, and the general parallelism between *The Wise Woman of Hogdon* and *The Miseries of Enforced Marriage*.

"Ihr Auge strahlt von Hass und böser Lust,
 "Verrath und Trug beherrscht ihre Brust, 1015
 "Und leicht zerbrechend Glas ist ihr Versprechen.
 "Ihr Denken fließt gleich einem Strom dahin;
 "Ihr Wort ist Oel, das dennoch Rost erzeugt;
 "In Untreu sind sie treu nur stets erfunden,
 "In nichts beständig als in Unbestand, 1020
 "Gefräß'ge Krebse an des Mannes Freiheit."

Tieck has made some curious mistakes. For example, line 8,

"To dote so much over this female kind"

becomes

"So sehr vernarrt zu sein in dieses Kind,"

where the sense is wrong, even allowing for freedom of translation and the idiomatic use of "kind" in German. The slip can be explained, perhaps, by the similarity of the English and German words. Or again, line 19

"She is the Fewelt that doth heat my blood,"

is translated

"Sie ist das Kleinod, das mein Blut erhitzt,"

which is truly a remarkable property to attribute to a "jewel," though Tieck may of course have supposed it an allusion drawn from "unnatural natural history."

The English copy which Tieck used for his translation has upon its margins several notes, some illegible, and nearly all misleading, like the one which states that the play "hat manches im Plan, besonders in der Entwicklung, von *Look About You*, dessen Verfasser man auch nicht kennt." Whether these notes are by Tieck or not is hard to say, as both these and the specimens of his handwriting at my disposal differ among themselves.

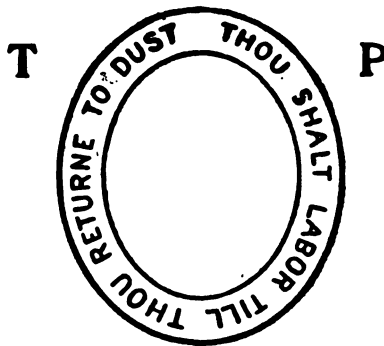
VI.

In editing the play it has been my purpose to give as nearly as possible an exact reproduction of the original quarto. The text is an accurate copy of that in the British Museum. Wherever words or letters or stage directions have been inserted they have been enclosed in brackets. Proposed changes in spelling and in arrangement of lines have been inserted in notes at the bottom of the page, while parallel passages and definitions of words have been placed in the notes that follow the text. In suggesting changes in the arrangement of the verses, consideration has been paid not only to the smoothness of the lines, but also to the characteristics of the author's blank verse. It would have been easy in some cases, by leaving out words or supplying them, to make perfect verses, but since the author himself was careless about such matters, and since the printing, considering the time, is accurate, it has seemed useless to make many changes, and those indicated are suggested rather by way of illustration than with any claim to completeness. The quarto had no scenic divisions; Tieck divided the play into thirteen scenes and Herr Bolte arranged these into five acts. I have seen no reason for changing their arrangement.

TEXT OF THE PLAY.

THE FAIRE MAIDE *of* Bristow

As it was plaide at Hampton, before the
King and Queenes most excellent
Maiesties.



Printed at London for Thomas Pavyer, and are
to be folde at his shop, at the entrance
into the Exchange 1605

PERSONS IN THE PLAY.

RICHARD I, King of England.

THE EARL OF LEICESTER.

THE EARL OF RICHMOND.

SIR GODFREY UMPHREVILLE.

SIR EUSTACE VALLENGER.

EDWARD VALLENGER, his son.

CHALLENGER, afterwards disguised as SIGNOR JULIO, an Italian
doctor.

SENTLOE.

HARBART, afterwards disguised as BLUNT, a serving man.

MASTER CHAMBERS, a gentleman of Bristow.

FROG, servant to SIR GODFREY.

JACQUES, servant to CHALLENGER.

Constable.

Keeper.

Messenger.

LADY ELLEN UMPHREVILLE.

ANABELL, her daughter.

FLORENCE, a courtesan.

DOUCE, serving woman to Lady Umphreville.

THE FAIRE MAID OF BRISTOW

[Act 1, Scene 1]

Enter Challenger and Vallenger.

Chal : Come, Vallen[ger] let's to Sir Godfries house,
I know there will be reueling to night
This is his birth day ; and he welcoms all,
Faire Anabell his daughter is my loue,
There shalt thou see the Idoll of my thought, 5
Faire Bristow's miror and my heart's delight.

Val. Friend Challenger, I wonder at thy humor,
To dote so much over this female kind
That charms thy senses makes thy eie sight blind.

Chal. Thou art an enemy to women still, 10
I prethée what doth best agree with thee.

Val. To see my hounds, to chase the fallow deere,
To see my fachon strike the partridge dead.
To heare my horse careere, to drink full healths,
And not liue puling for an nounce of Beauty. 15

Chal. I love to see my hounds as well as thee,
My horse, my fachon, and healthes when time serues,
But aboue all my mistres I prefer,
She is the Fewelt that doth heate my bloud,
And therefore Vallenger, for my sake goe 20
And see, the gallants will be here to-night.

Val. Yfaith you bind me to a mighty task
Ile see your Lady and your Ladies maske,
Then prethee peace here will we keep our stand.

Chal. For by the Drum the Maskers are at hand. 25

Enter Sir Godfrey, Umphreuil, his wife, his daughter, and the
Maskers to dance.

God. Now, gentlemen, your welcome to my house,
 Good maister Challenger, and your honest frend,
 So are you all yong gallants, euery one,
 But we forget ourselues, boddy of me,
 Where be these Ladds, what shall we haue¹ 30
 No dauncing after dinner? Ho, up with the tables,
 If they have dined within, and come yong Ladds now to
 your dance againe.

Here they dance and Vallenger speaks.

Val. [aside] False tongue that spoke such blasphemy
 before,

That I dispraised, now doth my soule adore.

Chal. How dost thou like my loue now Vallenger. 35

Val. [aside] O shees deuine and I become her thrall.

Chal. Doth Bristow yeeld her fellow, prethée speake.

Val. A thousand, [aside] I must hence or else my hart
 will break.

Exit.

Chal. What meanes my frend in such a humour goe,
 Ile know the cause before I leaue him so. 40

Exit Challenger, and Vallenger. Here the daunce ends.

God. Gentlemen, I thank you all
 Lets in to supper tho the cheare be small
 Exit the Maskers)

[Scene 2]

Enter vallenger and Challenger.

Chal. Vallinger, thou art a traitor to thy frend.

val. Not to my frend but alwaies to my foe.

¹ Query. Where be these lads?

What, shall we have no dauncing after dinner?

Ho! Up with the tables if they have dined within,

And come yong Ladds, now to your dance againe.

The Faire Maide of Bristow. 41

Cha. Why dost thou loue the saint I do adore 45

val. To anger thee I swear to loue her more.

Cha. I loued her first, when thou didst loue disdaine.

val. I loue her now, therefore thy loue is vaine.

Cha. Forsweare to name her else thou art my foe.

val. Forsweare my Anabell, hence dotard go, 50

Cha. Prepare thee Vallener it is decreed.

For Anabell, or thou ore I must bleed?

val. On Sir tis welcome spare not but thrust home.

Here they fight, Vallenger falls downe
And Challener flies away, Vallenger cals
for helpe, Sir Godfrey his wife and his
daughters,¹ comes forth with lights.

Va. Some Gracious Body helpe me I am slaine.

Go. Whose that which cals for help, gods pitty wife, 55

The Gentleman, lies bleeding here that came

With maister Challen [er].

I pray Sir speake who hath hurt ye thus.

val. The villen Chalener hath almost slaine me.

Go. Challener, why I thought you had bin frends. 60

What was the matter Sir may I know it?

Va. About your daughter, and while she was dancing

I praised her gesture and her comely grace,

But Vallenger² most like a liberall villaine,

Did give her scandelus Ignoble termes, 65

Which I rebuked him for whereopon

We drew our weapons, I by chaunce being downe,

The coward villaine thus hath wounded me.

God. How say you wife, did not I say so much,

He was a Cutter and a swaggerer, 70

¹ Evidently a mistake for "daughter" as no other daughter is mentioned in the play.

² Mistake for Challener.

He have my child, no, no, he aymes amisse,
 Go presently make search throughout the Citty,
 Where ere you find him carrie him straight to prison,
 Looke to him, come Sir, since your hurt .
 Was about my girle, you shall not from¹ 75
 My house till you are thorow whole.

Va. I thank you Sir, I am much bound to you.

Go. Come Sir my wife and my daughter shall be
 your surgeon, come helpe him in : softly knaues I say.

Exit omnes.

[Scene 3]

Enter Harbert, sentloe and Florence,
 a Courtizan.

Har. I prethée, sentloe leaue this Idell life 80
 That will undoo thee, if thou followes it,
 Art thou so fond ouer so light a thing,
 Dost thou exspect her lust before my loue
 Dost thou not see thy sin nor yet thy shame,
 Thy reputation, honor, nor thy name. 85

Sent. I prethee harbart peace content thy selfe,
 she whom I loue, thou seest loues me againe
 thinks thou that I so long haue seen the worlde,
 and do not know my frend now from my foe.

Har. She whow thou thinkst wil proue thy greatest 90
 frend,
 Will proue a serpent and a cockatryce ;
 For what is she but a common stall,
 That loues thee for thy coine, not for thy name,
 Such loue is beastly, rotten, blind and lame.

Sent. Forbeare me this, and chid me for ought else. 95

¹ Query. Was about my girle, you shall not from my house
 Till you are thorow whole.

Har. Leave this, and undertake what likes thee best,
Leaue her and then my thoughts will be at rest.

Flor. And why sir leaue me, for your companie,
I would thy loue were equall unto mine,
Then Sentloe should be sure he had a frend. 100

Har. As thine, Ide rather hang myselfe,
Sentloe leave England for a little space,
Goe to braue Richard in the holie Land,
the warres will teach thee to forget thy love.

Flo. Will Sentloe leave hir, that doth love him so, 105
for thy sake will I go in russet,
Ly in a cottage, eat what so thou please,
Rather then I will want thy companie,
I will become as mild and duetyfull,
As ever Grissel was unto hir lord, 110
And for my constancie, as Lucr[e]ce was,
And if that Sentloe will but live with me.

Sent. I know it swéet, when I from thee depart,
Then let my Luke warme bloud, forsake my hart,
Harbert you wrong me, to abuse her thus. 115

Har. Thou wrongst thyselfe, [and] me, and all thy frends,
But if thou wilt not leaue her company
I vow my frendship [un]to thee is cold.
Ile leaue thee to the humors of thy youth,
To one that hath nor honestie nor truth. 120

Sent. What dost thou threaten me, go wher you please,
Harbart your companie contents not me,
Leaue me, ile leaue thee first,¹
And so farwell : come loue lets hence
To Bristow will we go, 125
Who cares where Harbart be or frend or foe.

[Exeunt Sentloe and Florence.]

¹Query. Leaue me ? Ile leaue thee first. And so, farwell.
Come loue, let's hence, to Bristow will we go.
Who cares where Harbart be, or frend or foe ?

Har. O how unbrideled is the course of youth,
 That takes his frend to be his greatest foe,
 And thinks the counsell that should do him good :
 Like poison, or as the herbe Draconis, 130
 Well, tho thou scorne thy frend that holds thee deare,
 He will not leave thee in extreamity,
 Thou art gone to Bristow, thether will I go,
 Where I will prove a frend and not a foe.

Exit.

[Act 2, Scene 1]

Enter Sir godfrey, vallinger, his wife and his daughter.

god. Sir I am glad you are so well recouered 135
 And for the motion which you made to me,
 Touching my child, I promise you truly Sir,
 I do not know the man in Bristo,
 That I affect more than I do your[s]elfe,
 Chal.¹ Sir I haue found it, and I wish I may 140
 Make satisfaction for your good regard,
 And louing care that you have had of me,
 So please you sir to know your daughter's mind,
 Which way her maiden thoughts are most inclind,

Enter a messenger with a letter.

Val. From whom the letter. 145
 Mes. From your father Sir.

He reads the letter.

God. Come hether wife, daughter a word with you,
 I know that once thou didest loue Challener,
 But he is fled, thou seest a swaggering fellow,

¹ Mistake for Vallenger.

The Faire Maide of Bristow.

45

Tell me, my girle, wilt thou be ruled by me, 150
And ile provide a man fit for thy turne.

Anab. Faith whosoeuer you shall thinke meet.

God. Why thats well sed my wench, ther spok an angel
Looke yonder what saist thou to yong Vallenger,
He is a man as twere compleat of waxe, 155
His father is an honorable knight,
A Challenger, a very stock to this,
Love him, my girle, say as I say, do.

An. [aside] I neuer heard a father labour more,
To win his daughter that was won before. 160

Wom. Daughter, what say you to your father.

Go. Why wife I know what she would say already,
She has loued Challenger. And would thinke¹
Her fond in leauing him to soone to chuse another,
And thinks we would be angry, 165
If she loved Vallenger, tut use thy mind

Ana. Father I know these words are all but iests,
Dispose euen as it likes you best.

Go. Well sed my girle then Vallenger is he,
What say you Ellen do you not agree. 170

Wom. What likes you two, is neuer Crosse,
Mine is the care, but yours is the losse.

Go. Now maister Vallenger, good news a gods name
From whence is that letter Sir may I know,

Val. You may Sir God-Frey. this letter is from my² 175
Father Sir, who to morrow comes to Bristoe,
And meanes to soiorne heere all the winter time.

God. He shall be welcome, I would my house
Were thought fit for his entertainment,
But son, so may I call you now, 180
And if that you agrée how say you Sir.

¹Query, She has loued Challenger, and would thinke her fond
In leauing him to soone to chuse another.

²Lines 175-7 are probably prose.

Va. Sir I wish it were to night before to morrow,
And by your daughters leaue, seale it with this kisse.

Go. Wel sed harts youle neuer be younger,
Lets in to get all things in readines. 185

Exit Omnes.

[Scene 2]

Enter Challener, his man and a Gentleman of Bristow.

Chal. Good Mai. Chambers, youre welcome Sir to London,
how farr¹ our frends at Bristo, Maist. Chambers.

Cham. M. Challener, all well, your frends at Bristo,
Would be glad to see you.

Chal. Indeed I dare sweare that I haue some friendes 190
There, but among all, how doth yong Vallenger?

Cham. O the man you hurt.

Chal. Euen hee.

Cham. Excéeeding well, he is at Sir God-freys house,
And is on Thursday next to be espoused 195
To beautious Anabell, the old knights daughter.

Cha. Ist possible?

Cham. Tis as I tell you Sir,
But maister Challener I am in some hast,
And pleaseth you soone to come and sup with me, 200
Ile tell you then the matter more at larg.

Exit gentleman.

Cha. Fair Anabell married to Vallenger,
The newes doth run like yse through all my vaines,
Is Anabell married to Vallenger?
A faithless woman, trothles and unkind, 205
Won with a word² of labour, lost like wind.

¹ "fare."

² "world," see note.

O I could rend my flesh and teare my hair,
 Married to Vallenger, what to my foe ?
 By heauen if all my wealth were in the sea
 And I left desprate, suckerles, and bare, 210
 It would not halfe so much haue gauld my hart,
 As this same newes, this fatall deadliness.

Ja. What cheere you maister neuer be so sad,
 Tut let her go more wenches may be had.

Cha. No none like her, but I will straight from hence, 215
 With my owne personage I will dispence ?
 I prethée Jacques get me a Docters weed,
 For unto Bristow will we with all spée, ✓
 There will we see the Bride-groome and the Bride,
 Get straight Post horses, for this night Ile ride, 220
 And presently get me a Docters tire,
 Till I am at Bristow, each part is one fire.

Exit omnes.

[Scene 3]

Enter Sentlo, and Harbert, disguised like
 a seruingman.

Se. Did maister Herbert then send you to me.

Blu. How think you, he told he set it in the letter.

Se. Dost thou know what he hath written here. 225

Blunt. Not I nor I greatly do not care,

Se. Heere he desires me as ere I tendred him
 That I would entertain this as my man.

Blunt. You may if you will, if you will not you may chuse,

Se. I prethée what is thy name ? 230

Blu. Blunt.

Se. Blunt name ? Blunt nature ?

Heere my frend doth write,¹

¹ Lines 232-3 to be read as one verse.

Though he be somewhat stoburne in his wordes,
 Yet he is of confirmed honesty, 235
 Well Blunt I entertaine you Sir,
 How now, sweet loue, whose that.

Enter Florence and Frog.

Fl. Mary sweet hart tis Sir godfreys man,
 That comes to bid us to his daughters marriage.

Frog. I Sir my name is Frog : goodman Frogs son 240
 Of Frog Hall, that am sent from my maister,
 To desire you and the Gentlewoman,
 To make a step to walke, or as it were to
 Come, or approach, to dinner? This is all Sir.

Blunt. Do you heare Sir, is this my mistres. 245

Se. I Blunt.

Bl. Is she not a Whore? she lookes like one?

Se. Peace, Sirrha on your life

flo. What sausie merchant haue you got there,

Frog break his pate? 250

frog. No by my faith, hees like one would sooner break
 mine.

se. Well Frog tell thy Maister I will not faile.

flo. Swéet hart shall I go in this gowne?

Se. The time is to short to make another.

Blunt. Is not that gowne good enough for a whore? 255

Flo. By heauen if you maintaine this Rascall slaue,
 To abuse me, keep him and let me go.

Bl. Before an honest servant, let him.

Se. Go to, peace sirha, no more.

Bl. I haue done Sir: [aside] Harbert, whether wilt
 thou? 260

Thy loue unto thy frend makes thee forget

Thy selfe, therefore no more.

Se. I prethy sweet lam content thy selfe,

This fellow was sent me from a speciall friend
 Tho he be blunt yet [he] is very honest. 265
 flo. I could be content to loue him well enough,
 So he could afford me better words.
 Blu. Well I wil speake no more what shall offend you
 [Sent.] Lets go sweet hart, therefore¹ blunt come goe you
 along,
 Sir godfrey staies, therefore we do him wrong, 270
 [Blunt] Sent.² Thou wrongest thyselfe, God send thee to
 amend
 And wouldest do further wert not for thy friend.

Exit omnes.

[Act 3. Scene 1]

Enter Sir Godfrey, Sir Eustace, Mother and Anaball.

Eust. Sir Godfrey umphreuile, my honored Sister,
 My bony bryde, and this fayre company,
 How it glades old Eustace Vallenger 275
 To see this good ocasion of our mirth.
 Had my ould true harded Sara lyued,
 To haue seen the maraige of her deére son
 And in soe good and worshipfull a stock,
 As ould umphrevilles : well twas a woman 280
 Few such liue now : you ould foolish eies
 Will you be watring still.

Woman killed.

Wom. She was a wise and virtuous gentle woman
 The poore will say so.

God. I hope my child will imitate her steps. 285

Eust. Come Anaball thou now must be my wife,
 My huswife and my housekeeper, and all,
 I know thou hast bin bred up for a huswife,

¹ Inserted wrongly, under the influence of "therefore" in the next line.

² Should be inserted two lines above.

Thy husbands a wild boy I confes.
 But let him stay and keep thee companye. 290
 Or by the holy roode he roostes not heer.
 But brother, heeres an Italian docter thats com¹-
 mended to us by especiall friends,
 Whom we must intertaine with good regard.
 Ho, whose within there? 295

Enter vallenger, Challiner like a Docter, Sento,
 Anabell, Florence.

Val. Doo you call Sir?
 Eu. Fy. Fie, Ned, you trifle out the time.
 Va. Sir I was welcoming this gentleman,
 This gentlewoman and this docter,
 Being strangers here in Bristow. 300
 Go. Signeor Julio I understand your called sir.
 Doc. That is my name Sir
 Go. Right reuerent Docter your most welcom hether,
 My house or what else, is at your command.
 Eust. The like say I sir, be bould thereof 305
 Doc. Most honoured knights whatsoeuer lies in mee,
 Commaund my best indeuer.
 Eu. Com mistresse Florance you must knowe
 That your [wel]come to Bristow.
 And must now help to grace our Bride. 310
 Flo. With all my heart Sir Eustace at her service
 va. Sir, maister Sentloe is the man I chuse,
 To entertaine the bryde, he giues me leaue
 To welcome Mistress Florance.
 go. Come brother you and Ile confer w² M. Docter. 315
 Flo. What on your wedding day and change,

¹ Query. But brother, heeres an Italian docter thats
 Commended to us by especiall friends,

² Abbreviation for "with."

Is your brides beauty les estéemed then mine,

va. The bee that Sucks the bitter Hemlock flouers,
When that he comes to tast the violet

Doth count his former food as trash and weedes 320

Thou art the Violet the bitter Hemlock shee

I blind before but now mine eyes doth see.

Doc. [aside] I ouerhard thee, thou base Vallenger.

That such an angell should indure the euell,

To linke her [s]elfe to that insatiat deuill 325

go. Come we discourse to long, we shall haue¹
Time enough for conference.

va. [aside] What will you be so coy.

Flo. [aside] Yfaith you men are so decytfull,
That shees a fool will credit what you say, 330

Eust. Why Ned what meanest thou

Va. Sir but one word with Master Docter, I com,
[aside] Well I will compasse thee whatsoeuer befall.

Exit all but Vallenger and the Docter.

Sent. Well since the bride doth giue me leaue.
Ile be so bold as to haue a Dance. 335

Exit.

va. Docter, a word.

Doct. With me sir, I with thee²

va. Men of thy sort are [s]worne to secresie,
But further me and keepe my counsell.

¹ These lines can be arranged in blank verse as follows,

Go. Come, we discourse to long, we shall haue time
Enough for conference.

Val. What, will you be
So coy?

Flo. Yfaith, you men are so decytfull,
But it is more probable that they are to be read as prose, as the author is not
accustomed to divide his lines in this way.

² Query. Doct. With me, sir?

Val. I (aye) with thee.

In that which I shall here impart to thee 340
 And Ile give thee a hundred pounds in gould.
 god.¹ Sir here's my hand, whatsoeuer lies in me,
 You shall command my hart and secresie,
 [Val.] It is enough then Docter thus much know,
 Tho happely it may seem strann² to thee. 345
 That on my marriage day I should transgresse
 So far as now I must reueale to thee,
 But think tis loue, blind loue that leads me on,
 That conquers Gods and much more mortall men.
 do. Delay not sin³ but speak your mind at full. 350
 va. Then thus in Briefe Anabel is my wife,
 But florence is the Mistris of my hart,
 I loue her Docter, Dost thou conseauē me now,
 doct. How would you I should help you in her loue,
 [Val.] Why now thou commest unto the very maine. 355
 va.⁴ Thou knowest her sweet hart Sentlo hee's the let
 doct. And what way would you haue him remoued.
 va. Why poysoned man, a little dram will doote
 doct. Poysoned Sir, alas you know tis Death
 va. I if it be knowne but that shall neuer be, 360
 Speake honest Doctor wilt thou doote for me
 doct. Sir, for your sake although it touch me neere
 Héers my hand Ile doote.
 Va. But Docter neuer feare.
 Gold will salue all and that thou shalt not want. 365
 Do. Sir, Ile stretch mine art to do you good
 Tho ventring so it cost my dearest bloud.
 val. Thankes gentle Docter goe to florence straitē
 With in this houre Ile in the garden waite,

¹ Mistake for "Doct."

² Read "straung."

³ Read "sir."

⁴ Belongs in line 355.

The Faire Maide of Bristow. 53

there bring her alone, Sentloe is sure, 370
 And as for Anabal her thoughts be pure,
 Sentloe once dead, Docter thou knowest my mind,
 Faith, Anabell she staies not long be hinde,
 Good Docter, faile not, I must now to dinner,

Exit.

doct. Now heauen forgiue thee thy pernitious sinnes, 375
 I poison Sentloe, now the lord forfend
 that such a thought should enter in my brest,
 Blessed be the time I tooke a Docter's shape,
 For by this meanes Sentloe his death shall scape,
 And louely Anabel her life set frée, 380
 False Vallenger shall be deceived by me,
 And that deceit is lawfull kind and iust,
 That doth prevent his murder and his lust,
 And tho I have faire Anabels loue lost,
 Yet Vallenger shall in this sute be crost. 385

[Scene 2]

Enter Frog and douse.

Frog. Come douse. Now we have time and place as
 They say, I prethee use me with no delay,
 But still say, do not say you will not haue me,
 Now because I am none of your burgers,
 But Douce as I am hastie yet I am not the hastiest, 390
 And though I am resty, yet I am not lowsie,
 And of one that cannot talke much,
 So I loue to speake little, for as that
 Worthy Philosopher Hector ses, the words
 Of the wise do offend the foolish, so 395
 Douce in few words and in tedious talke,
 Tell me when is this day.

Douce. What day Frog.

Fr. What day Frog ? dost thou aske what day,
 Why Douce this day of wedlock Douce, 400
 This day of going together Douce,
 This day of wearing out sheetes and
 Throwing down blanckets Douce.

Dou. Ifaith Frog, you know I haue little.
 And for your owne part your as poor as Job, 405

Fr. But not so scabed I thank God Douse,
 Well I see you regard not the wisdome
 But the wealth, not the man : but the mony,
 O Dowse, Dowse, much hast thou to answer for.

Dous. Besids I think you do not loue me. 410

Fr. Not loue thee, why I cannot dresse my maisters
 Horses for thinking of thee : I cannot dream for
 Sleeping of thee : but for a certainty,
 I loue thee indeed, when I goe to bed
 And pluck of my shoes, there you may smell 415
 Loue out of me : and then I sigh and then I pause
 And say that Dowce is the onely cause.

Dous. Well, Frog, I haue but iested all this while
 Yfaith Frog hadest thou bin ruled by me,
 Thou hadest not bin Froging out of the well 420
 So long : but Frog twas thy fault.

Fr. The more is to come Dowce, then you will
 Haue me, we shall to this geere ?

Dow. I sweet hart, name you the time,
 The sooner. the better. 425

Fr. So say I dowse, for as the old saying is,
 He that has a good dinner, knowes better the way
 To supper : but Dowse, we will be married a sunday,
 And that we will be spoken to be liberall,
 Weele giue ten grotes to the poore : with this 430
 Prouisso, that if we neede it, weele haue our ten groats agin.
 dous. I but afterwards will you not proue vnkind ?

Fr. How Dowse unkind?

When tinkers leaue to drink good ale,
 And Souldiers of their weapons faile, 435
 When pedlers go without there pack,
 And water is more deare than sack,
 When Shomakers drinks that is small,
 And Lawiers haue no tongues at all,
 When Fencers leaue of giuing knocks 440
 And young men hate faire Maidens smocks,
 When drunkerds scorne a copar nose,
 And Botchers nere mende lowsie hose
 Or when the cat shall hate a mous,
 then Frog shall proue unkind to Dowse 445
 and so sweet hart lets goe and wed,
 and after to dinner and then to bed.

Exit.

[Scene 3]

Enter the Docter and his man.

doct. Go SIRRha at the back doore,
 Bring mistris Anabel, make hast away.

Ja. I warrant you Sir. Exit. 450

[Doc.] Well Vallenger if all things fall out right :
 You shall have little cause to thanke¹
 The Docter, but héere he comes.

val. How now Docter, what will Florence come,

Doct. She will be héere Sir, presently, and see 455
 You can no sooner speake but she is come.

Enter Florence and Blunt.

Flo. Go SIRRha, do you tend at doore,
 Let none come in unless I call to you.

¹ You shall have little cause to thanke the Docter.
 But heere he comes.

Bl. I will, [aside] straight fetch Sentloe, to this match,
Are you there Docter, yfaith Ile be euen with you. 460

Exit Blunt.

va. Sweet mistris welcome.

Flo. Vallenger, now by this light
Thou art the welcomest man in Chrisendome.

va. Thanks gentle mistris, but how if Sentloe come.

Flo. Hang him I neuer lou'd him in my life, 465
Only I gull the Rascall for his money.

Do. [aside] The more villaine Vallenger
To leaue his true wife for a common stall :

Flo. Now by this hand, I wonder vallenger
What delight thou takest in such a wife, 470
But that she is somewhat wise, and modest,
But to content a gallant spirit indéed,
By this light she is a very block to me. match.

va. Hang her, I care not for her, our fathers made the

Enter anabell.

Now with a diuill what whirle wind blew you hether? 475
How now minks, what make you here.

Ana. I hard my Vallenger was all alone
If I offend thee loue, ile straight begone,
yet I had rather stay and if you please.

flo. Vallenger, what makes your minion héere, 480
What are you iealhous huswife with a pox ?

Ana. I pray you gentlewoman be not offended
Please you my husband and all shall be mended.

Va. Gossip get home, or I shall set you packing.

Fl. [aside] I haue a trick and if it fall out right, 485
Shall moue her patience ere she part from hence.

Ana. thou art to me, as bodie to the soule,
My life is death without thy companie.

The Faire Maide of Bristow.

57

flo. By my troth here is an excellent rebato,
Would I had such a one.

490

va. Likes it thee mistris ?¹

Heere take it, a worse will serue your turne,

Ana. With all my hart, heere mistris take it,
at home I haue a better, please you to goe
With me Ile giue it you.

495

Flo. Heeres a wonderfull good fashioned gown,
Ide ride my horse twenty milees for such another.

Va. Huswife, vncase, a worse will serue your turne,

ana. All that I haue sweet Vallenger is thine,
and what is thine, thou boldly maist bestow,
Giue all I haue, onely reserve thyselfe.

500

and gentlewoman pittie my estate,
think that I am a woman as yourselfe,
Had you a husband that you loved so deere,

And see another rob you of his hart,
Would it not grieue you ? Yet I know it will,
But yet I pray, for my sake vse him kind,
I am sure heele deserue it at your hands,

505

Va. Goe, get you hence, or else Ile send you packing.

Ana. I will sweet loue, and whereso ere thou art
God send thee neuer a lesse louing hart.

510

Exit.

Enter Sentloe and Blunt.

Sent. Vallenger, your a villaine to vse me thus.

va. Sentlo, the villaine I throw back againe,
And will maintaine mine honor with my sword,

¹. These lines might be arranged

Val. Likes it thee mistris ? Heere take it,

A worse will serue your turne.

Ana.

With all my hart.

Heere, mistris, take it ; at home I haue a better.

Please you to goe with me, Ile giue it you.

[Sent.] Draw Vallenger, one of our deaths is nigh. 515

Here they drawe, Blunt and the Doctor comes betweene
them.

Blunt. Go too, put up Vallenger, or ile make you.

va. Well Sentlo another time shall serue for us.

Exit vallenger and the Docter.

flo. I prethee gentle loue be patient

Sent. Out ye Whore come not in my sight,

For if thou dost by heauen ile martir thée. 520

Exit Sentlo.

Flo. Caulest thou me whore, now by this light
Ile haue thee mured, and if gold can do it.

Bl. [aside] Gold can do much, but deuill can do more,
Héere is a true paterne, of a common whore.

Mistris what meanes my maister to part in such a rage. 525

flo. Forsooth, the Gentleman is Jellious,
But I would quickly rid him of that Feuer,
And if thou wouldest Blunt but consent with me

Bl. What is it Mistris, it shall go hard
Shall make me slack in what may profit you, 530
Although you still thought that I loued you not.

flo. Now Blunt I see it, and will report thy loue,
And for a signe héere take this purse of gold.

And now but marke the issue of my purpose.

Thou Seest that : Sentloes coin : begins to wear, 535

And Vallenger is euen now on the spur,

And for my sake will empty all his treasure,

And what I haue I will impart to thee,

But murder Sentlo, then is Florence free.

Blunt. Mistris if this should be done, 540
A crash of your office were not cast away.

flo. Fear not Blunt we will not stick for that

The Faire Maide of Bristow. 59

Bl. Then héeres my hand, before the sun go downe,
Ile do the déede Sentlo shall shortly die.

Flo. The deed being done come presently to me, 545
And we will frolick in his tragedy.

Exit Florence.

Blu. O Sentlo, wert not for thy frend,
How many dangers hadest thou fallen into,
The mischiefs now abroach I did fortell,
For by my meanes thy Life in safety dwelles. 550

Exit Sentloe.¹ The drunken mirth.

[Act IV, Scene 1]

Enter Sir Godfrey, Eustice and the Docter Anabel in
her wastcote.

God. O my déere daughter how could he use thée thus?
eust. My son rob thee of thy faire ornaments.

God. And for a strumpets loue O God, O God,

Eu. Split soule asunder, that thy sons so vild.

Go. Giue me my child, (Sir Eustice,) as she is, 555
A vertuous maid dishonored by thy son.

eu. Guie me my son, that I may punish him,
For wronging this faire flower thy worthy child.

Go. Alack good knight, I make my mone to thée,
And thou in true loue canst but pitty me. 560

Eust. Alas good knight, my griefs so iumps with thine,
That as I weepe for thee, so pitty mine.

Enter the mother.

Mo. Where is my child, where is my Anabell?

Go. Héer wife, let us hold hands, and in three parts,
Lets sing around² and so weep out our harts. 565

¹ Error for "Blunt."

² Query, "a round."

Mo. How could the wretch, (deare soule,) abuse thee so.
 ana. Call him not wretch, he is wretched but by me.

In mee consists the cause of all this wo,
 Faire Florence is the mistris of his hart,
 To her I am but as a Counterfit, 570
 Rather I am a ethyop, foule, deform'd
 And therefore hated of my Vallenger.

Doct. O Beautious maid, blemish not thy name,
 Thou art Heauenly bright, and she as black as hell.
 God. Should any but my Anabell say so, 575
 Tho' age hath set his foot upon my back,
 I would maintaine thy Beauty,
 Sweare thou wert faire
 Nay more that that, defend it with my sword.

eust. Sir God-frey, so would I, by heauen I would. 580
 I, wert against that fugetiue my son
 Fugutiue in forsaking of his wife
 To lead the race of an intemprat life.

Mo. Heere me but one word, gentle maister Docter,
 The Lord be with the vertuous Challenger where ere he 585
 Be, Sir he should haue had my child,
 Good honest Gentleman he should,
 And I repent me twenty hundred times
 So my goodman forsooth would needs
 Make up the match with this same unthrift, 590
 And now you see how he doth use my child, alas.¹

Doct. [aside] This is some comfort in this depth of wo,

¹ From line 585 the verses could be arranged,
 The Lord be with the vertuous Challenger
 Where ere he be. Sir he should haue had
 My child; good honest gentleman, he should.
 And I repent me twenty hundred times
 So my goodman, forsooth, would needs make up
 The match with this same unthrift, and now
 You see how he doth use my child, alas.

Thy vertue is preferd before thy foe,
 Why then tell them boldly who thou art,
 No, be still the Docter, hold thy course begun, 595
 There is more afoote then will in hast be done.
 eust. Brother, it shall be so, he shall not haue
 A graue roome of my land.
 God. He spends no goods of mine upon his trull.
 eust. Cut off all maintenance, that is the way 600
 To make him see his sin.
 ana. O say not so, deere father heele repent,
 And I shall have a husband of new birth.
 god. Girle, thou art to foolish, so are we to long,
 Sufferance in this may grow to further wrong. 605
 Doct. To further wrong indéed, for Vallenger
 Hath hired me, to poyson Anabell.
 Eu. What his trueharted wife?
 Doct. Delay is worse to danger, credit me,
 And by that plot Sentlo must likewise die. 610
 god. Blessed be the houre that euer y¹ camst to Bristo.
 eust. A Docter of more honesty there lives not.
 Go. Were he our son a thousand times,
 We must not let him be a murderer.
 ana. Good father let it suffice you know it, 615
 And may preuent it follow it then no further.
 Doct. O thou that rules the lotery of life,
 Why should a bad man haue a vertuous wife,
 Or a bad wife, haue a husband that is good,
 Dost thou delight in contraryeties, 620
 Then Wherefore do we striue for vertue still ;
 When we are maistred by a greater Will,
 Come good old man, come myrror of true wiues,
 O let my hart with your harts simpathise,
 Although I am no kinsman to lament, 625

¹ Probably "ye."

In your distres my grief['s] as deeply spent.

God. Docter, brother, whats to be done.

eust. Gods me we must go apprehend him straiht.

god. There is no dallying in a matter of such wait

And therefore let us not be slack in this.

630

eust. No, no, brother with your men,

Beset you Sentloes house, he may be there,

I and my men will post another way,

No place shall be unsought,

But we will have him.

635

Exit the two old men.

Ana. Good mother stay them

This their iourney forth,

May breede some mischiefe,

Therefore call them back againe.

Mo. Thou art to foolish Girle, let them go,
thou seeks his loue, that is thy mortall foe.

640

Doct. [aside] O thou art framd of constancie thyselfe,¹
Challener what a iewell didest thou losse,

By shoing it unto thy faithless friend,

And how like drosse doth he account of it.

645

Come vertuous maiden wipe those crystiall eies,

thou weepes for loue of him which loue defies,

Lets in to counsell what may best relieve,

Where teares and sorrow giues men cause to grieve.

Exit omnes.

(Scene 2)

Enter Vallenger.

Va. What spightfull fortune Vallenger is this,
this villaine Docter hath betraide my trust,
and to my father all my plots revealed,

650

¹ Query, "itselfe".

The Faire Maide of Bristow.

63

Who flat denies me succor or reliefe,
I dare not I be seen within the citty,
For then there is no way but straight to prison, 655
Ile call to Mistris Florence I know that she is kind
to her Ile show my grieve and my sick mind,
Ho Mistris Florence.

Enter Florence.

Flo. Whose there, sweet vallenger ist thée,
Why dost thou look so sad, how fares my deare ? 660

Va. Yfaith neuer worse, but all my hopes in thee.

Flo. What is it sweet I will not do for thee ?

Va. My father and my wife knowes all my drift,
And all inraged, threatens to be reuengd,
And will not let me haue no maintenance, 665
But sweares to plague me for my wickednes.

Flo. [aside] Is the wind in that doore,
What would you haue me do ?

va. To let me liue with thée a little space,
Untill I haue obtained my Fathers grace, 670
Then what I haue sweet mistris shall be thine.

flo. And what shall I do, beg the while,
No Vallenger your deceaued in me,
think you that Ile be pruiy to your plotes,
to bring my selfe in danger of the Law, 675
Go to your wife and cherish her at home,
I do not like these wanton humors I.

va. I hope sweet Florence, that you do but iest.

Flo. Beshrow my hart then, do not take it so,
Pray leaue my house, least your father come. 680

va. Give me house roome Florence but to night,

Flo. Not an houre, shall I haue my reputation
Touched for thee, if you linger héere,
Ile send for the Officers to discharg my selfe.

Val. It is euen thus, well what remedy : 685
Lie in the fields wretch, there dispaire and die.

[Exit.]

Flo. Pray God that Sentloe be not murdred now,
Then all my hopes are lost.

Enter Blunt.

Flo. How now Blunt what newes ?

Blu. Sentlo has drunk his last, the deed is done. 690

Flo. Then are we undone Blunt ?

Blu. Why wherefore.

Flo. The poore deieted Vallenger was héere
As dry as dust not left a single doyt,
His father vowes to follow law of him, 695
Well, would that Sentlo were aliue againe.

Blu. Tis done, and therefore now there is no help.

Flo. Yes, Blunt, thers help, but marke a womans wit,
Vallenger is but new gone out of doores,
Go follow him, and mark where he lies downe, 700
And if thou seest he is inclined to sléepe,
Lay Sentloes murderd body hard by him,
Pluck out his sword, and all be bloudy it,
And then cry murder as if he did the deed,
About it Blunt, do not the same neglect, 705
And then we two are free from all suspect.

Flo.¹ Feare not this shalbe done effectually

flo. Then farewell come to me when tis done
Meane while ile home and stur not out of doore.

Exit.

Blu. The diuell take thee for a filthy whore, 710
Thou art apt enough in murder, and in lust,
But like a stone in anything is honest,

¹ Mistake for "Blu."

The Faire Maide of Bristow. 65

Well ere to morrow, many thinges will chang,
That dead men should reuiue, it would seem strang;
Now after Vallenger I mean to goe, 715
To see in what place he doth himselfe bestow.

Exit.

[Scene 3]

Enter Sentlo very drousie.

Se. I wonder that I am so dull and heavy,
My feet doth stumble, as I go along,
Mine eyes hangs downe, as if I had not slept
This twenty daies, pray god it be for good. 720
Still more and more : well, I must needs lie downe,
And make my pillow of the grasse and ground.

He lies downe and falls a sleepe.

Enter Vallenger.

va. How yrkesome is the day unto my eies,
My cheeks do blush for to behold the skies,
Methinks the heauens doth frowne upon my sin, 725
And to repentance bids my hart begin,
the earth do burne my feete with scorching fire,
Because that all as hot was my desire,
So heauen and earth my practise doth confound,
Yet must I be beholding to the ground. 730
My grieve is heer, sleep doth follow sorrow,
Heere rest thy wretched carkas till to morrow.

Here he lies downe to sleepe.

Enter Blunt.

Bl. This way he went, and here he is laid to sleepe,
And Sentlo by him, this is excellent :
Now Harbart since thou hast don him all this good, 735
For once be a littell lavish of thy blood.

Here he stabs his arme, and blodies Sentloes face,
and pluckes out vallingers sword and blodies
it, and laies it by him.

Blo. The Potion I gave sentlo to drink,
Doth make him séeme to all as he were dead,
And yet his time is not come to wake ;
Now I will raise the wach. Murder, Murder. 740
Exit.

Vallinger startes up.

val. What noise is that affrihtes mine eares
With murder, I laid me downe to sleepe,
Whats here : my sword drawne out and bloody
And heres a gentleman new murdred,
Some villaine surely that hath done this déed, 745
Hath laid this murdred body here by me,
So by that meanes himselfe might be thought free.
If it be so, when¹ then most hapie I,
that hates to liue, and hath such meanes to (dy).

Enter the Constable and Officers.

Con. S(e) heres the murdred body and here the
murdrer, 750
I chardge you in the Kings name
Deliuier up your weapons : and goe along with us
[Val.] With all my hart, séc ther my weapons are,
And cary me whersoere you please.

Exit with vallinger.

Con. Goe to prison with him presently, 755
the rest bring in this murdred body.

Enter Blunt in his owne shape.

Blo. God saue you Sir, I here it rumored,
A gentleman is slaine

¹Query, "why".

Con. I Sir a proper man and here he lies

Blo. O noble Sentloe dost ly soe lowe ;
Break hart assonder that thy frend is slaine. 760

Con. Sir, do you knowe the gentleman.

Blo. Yes, Sir, he was my louing friend,
And we at oxford fellow Pupels were,
Then good Sir let me in kindnesse craue, 765
That as I alwaies lou'd him in his life,
So I may haue his body at his death.

That I may giue him Cristian burial,

Con. With all my hart, weel leaue him with you sir,
and I am sory ser for your heauiness. 770

Blo. So this goes well once
Ile be Blunt again. Exit Constable.¹
For now the time drawes on of his awake.

Sentloe rises.

Exit.

Se. I neuer slept more soundly in my life,
But stay, how comes my hands so bloody, 775
So is my face, me thinkes, stay heres my man.

Enter blunt amased.

Why how now blunt why stares thou so upon me,

Blo. Are you aliue Sir.

Sent. Didst thou set anybody to kill me.

Bl. Not I Sir but wicked Florence did, 780
And hadest bin slaine, had it not bin for me,
Sentloe, behould thou Harbert and thy friend,
That thus hath wayted on thee like thy man,
To saue thee from a thousand miseries,

Sent. I am amased and knowe not what to say 785
O my deare Harbart : O my louing frend.

Harb. Leaue of imbracements till some other time,

¹Should be after verse 770.

The King is come to Bristow, newly landed,
 Come as we goe along Ile tell thee all,
 Things wonderfull that yet thou dreamst not off. 790
 Exit.

[Act V, Scene 1]

Enter King Richard, Leicester and Richmond.

not poetic
 King. All haile thou blessed bosome of my peace
 Richard findes instance of his home returne,
 Bristow, thou hapie rode where first I land,
 Doth welcome me now from the holy land.
 Send word to London of our safe arivall 795
 While we awhile in Bristow héere repose us.
 god. Fame with her brasen trump hath born this tidings
 hether.

eust. And Bristow with their ¹ cittizens expresse,
 Their gladness by their triumphe, at your safetie.

Kin. And we with you will put these triumphs on, 800
 But for this unlucky accident
 Which makes old Eustice and Umphreuil sad
 Which grieves me for the noble gentlemen.

god. By blessed Saint Paule my liedg I cannot brook it
 To see my child, my aire, my Anabell, 805
 This heere: what a wretch was this?
 Now by saint Charity if I were iudge
 a halter were the least should hamper him.

eust. Though nature wrassels with my staied reason,
 And willes me plead for mercie for my son, 810
 yet iustice with impartiall wings directs
 My thoughts from pittie and my words for right,
 My liedg to make an entrance to your fame,
 Regard Umphreuailes wrong, punish my son

¹Query, "her".

The Faire Maide of Bristow. 69

I cannot lose him better than by law, 815
Nor is he lost that doth example giue,
Of sweet amends to such as leudly liue.

King. Vertue commends thy course and patience his,
In both I pittie what you both desire,
If iustice could be glosed with pitties wings, 820
Call for[th]¹ the prisoner, let us crowne the time,
With iustice for these honorable men.

Ana. Haue mercy Richard, mercy in a King
Is like the péereless Diamond set in gold,
he out of enuy and of fury speaks, 825
I out of loue and passion plead for him.

King. What pleasing aduocate hath pittie rais'd
To pleade the prisoners cause, himself not there,

Ana. One that doth beare the greatest grief of all,
The hapless wife of wofull Vallenger. 830

King. Why thou art wrong'd, therefore shouldest claime,
Reueng for thée, and iustice for thy husband.

Ana. Reuedg for me my Lord, nay² that cannot be,
unless a strang deuision may be had,
For I that am as neerely knit to Vallenger 835
as bodie to the soule, cannot suppose
an iniury, But think his losse
To be my miserie and chiefest crosse.

God. Hath he not sought thy bloud thou foolish girle?

Ana. He sought no more than I can freely giue, 840
and sacrefice to death so he may liue.

Mo. Did he not keep a harlot to despight thée.

ana. And if he mend that fault he soon may right me.

Go. He gave thy ornaments to deck his trull,

An. And my consent did ratifie his guift. 845

Mo. Well he hates thee.

¹ "th" has been suppressed before "the".

² "nay" probably inserted under influence of "may" in next line.

An. To try my patience, all that he did or gaue,¹
 Or did contriue concerneth me,
 his act was my allowance.
 Now since my selfe accuse not, but excuse. 850
 Since she that was supposed to be wronged,
 Doth right that wrong, be iust and set him free,
 For I protest I know no iniury.

Go. She knowes no iniury, my Lord she lies
 King. Sir God-frey since you[r] daughter doth 855
 Remit his fault methinks you should forgiue him
 god. Forgive him, no not I the wretch shall never bost,
 That he hath braued old God-frey in a iust
 And honest cause. Ile touch him I,
 I and touch him to the quick, 860
 No less than for his neck verse will I touch him,
 Docter stand foorth and to my prince and peeres,
 Say what thou know'st of Sentloe's bloudy death
 Cha. Then this I vow before your Maiesty
 That Vallenger corrupted me by gold 865
 to poison Anabell, and Sentlo to.

An. Intents are nothing till they come to acts.
 Go. and mistris is not Sentloe dead in act
 Har. Sentloe is dead, my maisters bloudy death
 should quicken iustice in your maiesty. 870

King. Thou shalt have iustice to thy owne content.
 Cha. [aside] O how I grieue to see her brinish tears
 Water the Crimson roses of her cheeks.

Har. [aside] Had not my wit preuented this before
 Nor you nor she, had neuer sorrowed more 875

¹Lines 846-849 can be arranged

Mo. Well, he hates thee.

Ana. To try my patience.

All that he did or gaue or did contriue

Concerneth me. His act was my allowance.

Eust. Yon come[s] my son? what said I? No my shame
O let his bloud my liedge redeeme the same.

Enter vallenger and Officers.

King. Yong Vallenger thou art héere
Accused for Anabell,
And murdring Sentloe that is dead, 880
Speak art thou guilty, I or noe.

va. Guilty in both my Lord, and héere for both
Ready to pay the penalty of my life,
[aside] Tho in my soule and conscience I am cléere,
Of Sentloe's death, yet welcome happie lot, 885
That so shall rid my life of that foule spot.

ana. Alas poore soule, how grieve and his disgrace,
Doth make him desprate, behold his face.
From thence speakes truth, as from an Orackle,
That he is innocent, tho his words accuse him. 890

King. Well Vallenger atend thy sentence;
Har. Pronounce not sentence yet, right royall king.
K. What lawfull stay canst thou impart to us.
Har. A stay to straighten iustice and the truth,
My conscience charged with this hainous crime, 895
Makes me confess tho' to my harts' true grieve,
That by thinticements of lewd Florence and her guifts,
I should have muredred Sentlo, my deere maister,
I therefore think that through her wickednes
She is the cause of all these villainies. 900

king. Post officers and fetch her to our presence
va. A weak delay to hinder my strong faith
God. I euer thought that Harlot would be one.
See how that bold face icats it like a bride.

Enter florence.

Fl. Health to the King, good fortune to the peeres 905
Mo. A boulder quean ther liude not this many years

Ki. My pearcing iudgement, through the brittle glasse,
Of that frail beauty, doth deserne her loosenes
Lady stand forth.

Flo. I entertaine that name most royall king, 910
And boldly come héere to cléere myselfe,
Of any thing that shall be laid against me.

King. You are here accused as accessarie,
Unto Sentloe's death, speake are you guilty I or no.

Flo. Doth this disgraced son of that proud man, 915
Charg me with these surmises before the king.

Va. Thou hast not muredred him but my renowne
His death, this hand my death of fame doth wound

Cha. Thus lust makes yong mens missery her law.

Flo. Who then dares touch my reputation ? 920

Eust. Looke there on thy accuser, that is he.

Flo. This corish lumpe of flesh, this shag haird slaue,

Eust. Aplie thy speech proud woman to the place,
Speak reuerently in presence of the king.

King. Lady we stand not upon words, 925
But one the proffe, and estimate of right,
Sirrha, stand forth : and freely speak the truth.

Ha. The wretch my Lord that neuer did offend,
Fears not to die, I charge thee Florence
Of my maisters death : more ouer I charg thée 930
That with this purse of massie gold
Thou didst bribe me,

To murder Sentloe, Sentlo that is dead.

flo. I bribe thee, with what false-hood dost thou urge me.

Har. Let Vallenger be asked what purse this is, 935
Looke on it Ladies, mark it, for you know it.

Ana. This purse was mine.

va. This purse I gave to Florence.

King. Then with this purse, we boldly may conclude
that she did bribe Blunt to murder Sentloe. 940

Eu. Looke on her face my Lord, her couller changeth,
 flo. [aside] Am I discride, shall yonder corish slaue,
 By blabing tongue bring me to infamy,
 No tho I assure my death, ile further his.
 God. Your answere Florence, what debate you there ? 945
 flo. My answere shall be resolute and true,
 Worthy the vallon of a womans mind,
 To bad for thee, thou lumpe of infamy.
 Eust. Nothing but badness is from bad deriued
 flo. most mighty king, I freely do confes, 950
 That cursed Blunt consented to murder Sentloe,
 This is the truth of all, liue I or die.
 Har. Lewd is her liue my Lord, and lose her tong.
 king. well take them aside,
 In Florence I obserue her impudence 955
 In Vallenger dispaire, in Blunt remorse,
 In these three last front terror,
 Call them agen, attend your sentence all,
 First Vallenger,¹ thou soughtest to poison Anabel thy wife,
 Since by aparent proffe Sentlo is slaine, 960
 Our sentence is respectiue for thy good,
 A noble death : the losse of thy lewd head,
 Blunt, and this honest Florence,
 Both for committing and conceiling murder,
 Must one the gallowes die, this is our sentence. 965
 Har. No act is proued in me right royall king.
 King. Her words approve thy Act, thy act her will.
 Ha. My fault is in consealement not attempt.
 Flo. His fault is murder, hang us all my Lord.

¹ Possibly : In these three last front[s] terror. Call them agen.
 Attend your sentence all. First Vallenger.
 Thou soughtest to poison Anabel thy wife ;
 but it can just easily be prose.

Eust.¹ Harbart, for all your kindness to my son, 970
 Ile sée you shortly caper in a cord.

flo. See then you hang us closely, then my Lord
 To kis in death, as we haue kist in life.

Ana. Bost not thy shame, nor shame thou womanhood,

Flo. Alack good god how holy she is growen, 975
 she loues the flesh, yet dares not make it knowne.

Va. I do imbrace the law, as pleased to die,
 Father forgiue the follies of my youth,
 Umphreuill, let me beare to heauen
 Upon the wings of my unfained repentance 980
 My sorrow heere indented in my tears,
 And thou indued wonder of thy sexe,
 Forgiue the wrongs that I haue done to thee,
 That I may goe with peace unto my death.

K. Away with them. 985
 To morrow sée exectution be performd,

Ana. O mercy Richard, show some mercy,
 Will Vallenger in silence losse his son,
 And harder than the Penerian rockes,
 Neuer be perst, 990
 Although the father will not, Richmond plead :
 And if that Richmond dare not, Liestor speak,
 O sée the time fléets hence with swolloes wings,
 Time runs: O gracious King be mercifull.

king. Lady I cannot breake the limites of the law, 995
 A wilfull murder must be paid with death,
 Yet bring me a man that willingly will yéeld
 Sufferance of death, to save yong Vallenger,
 And he shall liue, else hope no further grace :
 Attend our further pleasurs at the Court. 1000

[Exit King.]

¹ Probably an aside as Blunt was still disguised, though it is difficult to see why Eustace feared death for him if he knew who he really was.

ana. [aside] This is some comfort, happie Anabell,
Now show thy ready and thy womans wit.

Chal. How shall he liue in ¹ one will die for him ;
Well, Vallenger, if thou haue such a frend !
Thou art happie, but I mean to see the end. 1005

Exit Challenger.

[Scene 2]

Enter Sentloe, like a frier.

Sent. Thus like a frier I haue disguised myselfe,
To sée my déere friend that hath saued my life,
And that same strumpet that
Would haue caused my death.
A harlots loue is like a chimney smoke, 1010
Quiuering in the aire betwéene two blasts of winde,
Borne héere and there by either of the same,
And properly to none of both inclind,
Hate, and dispaire, is painted in their eies,
Deceit, and treason, in their bossome lies : 1015
Their promises, are made of brittle glasse,
Ground like a phillip, to the finest dust,
Their thoughts like streaming riuers swiftly passe,
Their words are oyle, and yet they geather rust,
True are they neuer found, but in untruth : 1020
Constant in naught but in inconstancie :
Deuouring cankars of mans liberty,
But stay : I am at the prison gate,
Where are you kéeper, let me speake with you ?
Keep. Who knocks there? 1025
Sent. A fryer come to confesse your prisoners.
Keep. Stay ile bring them to you presently.

¹ Query, "if".

Enter Vallenger, Florence and Blunt and the Keeper.

Sent. Health to this place : Sir, let me speak with you.
Do you not sorrow inward at your hart,
For your loose life you haue so wanton spent. 1030

Val. Yes : from my hart Sir, and do thinke it long,¹
That this vild life of mine doth breath so long.

Sent. Do not dispaire, although your death be nie,
Heauen looke upon you with a Gracious eie.

Flo.² Now gentlewoman : let me speake with you ; 1035

[Flo.] Now good fellow, what wouldst thou haue with me?

Se. To confes truly your offences past.

flo. Well : shall I confes one thing truly to thee,

Sent. One thing and euery thing.

flo. Why then I confes truly that before 1040
This time neuer confest any thing truly,

But in briefe father ile tell thee,

All that I couseaned, I defrauded :

Those I haue slandered, I have defamed,

Whom I hated, I loued not 1045

And this hath been the manner of my life.

Sent. Are you not sorry for that you haue done.

flo. No by my troth, nere a whit at all.

Se. I hope your mind will chang before you die.

Flo. Perhaps you know so much : trust me, not I. 1050

Sent. God turn your hart : frend let me speak with you,
The time draws neere of execution,

[aside] What is it meete I goe along with you ?

Har. [aside] I gentle Sentloe, and thyselſe shall see,
The deference twixt lust and chastity. 1055

Enter a messenger.

Mes. You must bring the prisoners away,
the King and peeres are already set.

¹ Query, "wrong".

² Belongs in verse 1036.

keep. Say we make all the spéed we may.
 flo. Come noble harts, lets fearles march away,
 A little hanging will despatch us all. 1060
 Exit omnes.

[Scene 3]

Enter the King, Richmond, Liester, Sir Eustice, Sir
 Godfrey to the Execution.

king. Sir Godfrey and Sir Eustice Vallenger,
 Your siluer haire should teach you patience.
 god. My ledge, God be my record, I do not repine,
 Alack good knight, thou weeps in vaine,
 But now there is no helpe. 1065

Eust. I, I, my Soueraïne iustice on my son,
 He hath deserued death, and let him haue it.

king. Sir Godfrey hath your daughter yet
 Found out a man will die for Vallenger,
 Such was our promise in regard of her, 1070
 And since our word is past, we graunt it him.

god. No, no, my Soueraïne, I haue hard¹
 A man urged by nessesity to lead his frend,
 Or to redéeme his person with his owne,
 But to find one will die for a frend, 1075
 This age we liue in doth not now aford.

Enter the Officers with the prisoners.

king. Dispose yong Vallenger the first to death,
 That done, send hence the other[s] to their sentence domd
 va. Ere I asend the stage where I must act,
 The latest period of this life of mine, 1080
 First let me do my deuty to my prince.
 Next unto you, to much by me offended,
 Now step, by step, as I assend this place,

¹ God. No, no, my Soueraïne, I haue hard a man
 Urged by nessesity to lead his frend,

Mount thou my soule into the throwne of grace,
 If my offence might be forgiuen on earth, 1085
 I would aske pardon of my dread king.
 My parents and my wife,
 That must forgive me,¹
 But my hateful life
 Hath so bebloted and besmered my fault, 1090
 That when I come to ask the last forgiuenes,
 They will not list my sute,²
 Nor yet regard it.

Enter at one doore, Anabell disguised like a man,
 and at another Challenger.

Ana. Stay : héere is one will die for Vallenger.
 Chal. Nay : héere is one will die for Vallenger. 1095
 God. Be blind mine eyes, O vertuous Challenger.
 Come to redeeme his enemy from death,
 val. O Challenger, by the deep wrongs that I haue done
 to thee,
 O hide thy face, thy lookes are far more keene,
 Then is the axe, must strike the fatall stroke : 1100
 For thee sweet youth, thou canst alledge no reason
 Why thou shouldst die for me,³
 Be iust O King.
 No torment worse then fruitles lingering.
 King. Dispatch them executioner ; dispatch. 1105
 ana. Stay executioner : do me iustice King,
 thy word is past that Vallenger shall liue,
 If any one will loose his life for him,
 And that will I : ile dy for vallenger.
 Chal. Nay heere is one, that for the loue he beares, 1110
 to Anabell, but not to him, will die for Vallenger.

¹ Lines 1088-9 to be read as one verse.

² Lines 1092-3 to be read as one verse.

³ Lines 1102-3 to be read as one verse.

Ana. My plea was entred first, my claime must stand.

Cha. Tell me but what thou art, rash yong man,
that dares enter into this place before me ;
humanity doth teach thee thou euer shouldst 1115
Giue place unto thine elders in all asaies,
how rude then and unmannerly art thou,
To forget this common courtesie,
that parents teach their children euery houre.

Ana. Sir, in humanity I must confesse, 1120
So much as you aledge but not in death.
the graue is as the publick theater,
the roome being taken up, by them first enter,
The second sort must sit but as they come.
Besids you say you die for Anabell, 1125
She nere deserued death : therefore giue your plea
to him that hath true title for the same.

God. Thats not by thée fond girle,
Knéele Eustice, kneele, do not accept,
Against her foly, do not good my ledge. 1130

King. Why you amaze me, what's the matter ?

God. Why, my ledge, this is my child, my anabell ;
Came in this disguyse,
to saue his life that was the spoil of hers,
[King.] Now aforegod girle thou art much to blame. 1135
What is that other ?

God. My lord, this is vertuous Challener,
Come to redée me his enemy from death.

King. (a) conflict of exceeding consequence,
and much renownes that worthy gentleman, 1140
tho let me tell you we are much displeasd,
that Anabell should baffel thus our lawes,
We asked a man, and she a woman to delude us.
therefore we are content her husband haue his life,
But she shall lay her head upon the block, 1145

and she shall haue no executioner,
 But vallenger himselfe, shall strike it off :
 this is our sentence, and we will not chang.

Ana. pray God thou dost not King, for I accept it.
 Come Vallenger that happy hand of thine, 1150
 Shall saue thy life and make an end of mine.

val. To strike the stroke, to murder Anabell,
 First let my soule sinck to the pit of hell.

Cha. A man the executioner of his wife,
 Is so unhumaine that a mortall eie 1155
 Would euen be bloudshed to behold the same,
 Therefore dread King let me die for both,
 But to defend so scandelus an act ;
 And as for thée, I hate thee Valenger,
 And could be well content withall my hart, 1160
 To be thy deathes man, for thou hatest me,
 Besids, yet Vallenger, consider this,
 Hauing a wife so faire as Anabell,
 Beloued of me thy foe, and so intierly,
 That I do offer up my life for hers; 1165
 Should mercy pardon now what law doth threaten,
 Thou must immagin if that we too¹ liue,
 I still should go about to murder thée,
 To injoy the wife, whom I so much do loue,
 therefore beg of the King that onely I may die, 1170
 to saue her honor, and thy infamie.

Blu. Hark you huswife, do you heare all this :
 Doth not your hart melt at this amis.

Flo. Melt Blunt yes, and doth weepe brinish tears,
 to sée what fames them and doth me confound, 1175
 Héere is a glasse for such as liues by lust,
 See what tis to be honest, what tis to be iust,

Blu. Why this is well : now Souveraine hear me speak,

¹ Query, "two".

If he that is supposed slaine doth liue,
Then friendly may we reconsile these iars. 1180

King. Our law doeth light on none but guilty crimes :
And that it punisheth as iustice willes.

Blu. Why then vouchsafe all in this princely presence
This gentleman and I brought all to passe,
He in a Docter's shape, hath saved the life 1185
Of my frend Sentloe, and of Anabell,
I in like sort haue saved vallenger,
And Sentloe which by me should haue bin slaine,
I saued him by an honest policie.
And now aliue present him to your sight, 1190
To make a pleasing end to these sad sightes.

Here Sentloe putteth off his whod and kneeles downe.

[Val.] This breaths new life into my hated hart.

Val.¹ Sweet beautilous lettes, the rauser of my smart,
Forget in me what I haue done amisse,
And seale my pardon with one balmy kisse 1195
My soule repents her lewd impyetic,

Ana. My blouds déere solace, and my best content,
My only deere esteemed Vallenger,
Not all the world being turned into pleasure,
Could giue my soule such swéet contented treasure, 1200
Thou art more deere, more pleasing to my minde,
then at the first : before thou prou[d]est unkind,
tis insident for yong men to offend,
And wines² must stay their leasures to amend.

Chal. This kind contryssion of yong Vallenger, 1205
More toyes my hart then rest to travelers,
Liue long together and may neuer fate,
this new ioyned league of marriage seperate.

¹ Belongs in verse 1192.

² Mistake for "wives".

Har. The like say I, to thee that now hath tryed,
A friends firme faith, that nothing can diuide, 1210

Sent. The which I will indeuer to deserue,
And not so much as once in thought to swerue.

King. Since all things sorteth to this happiness,
And pining care, is turned to ioyfull mirth,
I will be partner in your meryment, 1215

Away with that same tradgike monument,
For that same Florence there, because we sée,
She sorrowes somthing for her follies past,
Let her be had among the Conuertines,
And as her faults shall vanish, or else stay, 1220

Let her be used accordingly. Away with her,
Glad parents, and glad frends,
In Bristow here awhile ourselues will stay,
And spend some sportfull houres to crowne your ioy
After so many troubles, and tyerd annoy. 1225

Exit omnes.

FJNIS.

NOTES.

13. *Fachon*. Falcon.
19. *Fewell*. Fuel.
39. Note omission of the sign of the infinitive. Cf. Abbott's *Shakespearean Grammar*, Par. 349. "The rest I wish thee gather,"
1 *Hen.* VI, II. 5. 96.
64. *Liberall*. Too free, licentious. Cf. *Much Ado*, IV, 1:
"Who hath indeed, most like a liberal villain,
Confess'd the vile encounters they have had
A thousand times in secret "
70. *Cutter*. A quarrelsome, swaggering fellow. Cf. *The Cutter of Coleman Street*, by Cowley, also *How a Man May Choose a Good Wife from a Bad*, V, 1.
72. *Presently*. At once.
82. *Fond*. Foolish.
83. *Exspect*. Perhaps used in obs. sense of "require" or "need" or perhaps simply a mistake for "respect."
91. *Cockatryce*. A current name for a loose woman, probably on account of the fascination of the eye, which property the original and fabulous creature was supposed to possess. Cf. *London Prodigal*, V, 1.
92. *Stall*. A decoy. A variant of "stale."
110. *Grissel*. Refers to the well-known ballad of that name and to the play *Patient Grissil* by Dekker and Chettle
112. *And if*. Cf. Abbott's *Shakespearean Grammar*, Par. 101.
119. *Humors*. Ruling trend of disposition. Carelessly used. The original sense was moisture, there being four principal humors or fluids in the body; blood, phlegm, choler and melancholy, from which came the four temperaments, the sanguine, phlegmatic, choleric and melancholic.
130. *Draconis*. *Dracaena*, a genus of lilaceous trees, natives of the tropical regions of Africa, Asia and Polynesia, including about thirty-five species, one of which produces the resin called dragon's blood.
155. Cf. *Romeo and Juliet*, I, 3, 75.
"Nurse. A man, young lady! lady, such a man
As all the world—why, he's a man of wax."
171. *Crosse*. At variance with, adverse, opposed. Cf. Beaumont and Fletcher, *King and No King*, IV, 4.
"To these cross accidents I was ordained"
177. *Soiorne*. Sojourn.

182. The play seems to have been cut here. Probably something has been said about the marriage.
206. See ballad *Pilgrim to Pilgrim*, in Schelling's *A Book of Elizabethan Lyrics*, p. 4, line 35,
 "He is won with a world of despair
 And is lost with a toy."
217. *Weed*. A garment.
221. *Tire*. Attire.
224. The modern reading would be
 "How think you? He told me that he set it in the letter."
 But the absolute use of "told" is still frequent, especially with children.
228. Cf. Wilkins, *The Miseries of Enforced Marriage*, II, 1.
 "That I should entertaine thee for my man"
355. *Maine*. The heart of the matter.
356. *Let*. Hindrance.
- 388-393. It is possible that these five lines are a rude satire on the balanced, allusive and antithetic style of the school of Lyly.
394. In Act II, Sc. 2, of *Troilus and Cressida*, Hector quotes Aristotle and discusses abstract questions of right and wrong.
407. Cf. Lodge—*Euphues Golden Legacie*. *Shakespeare's Library*, Part 1, v. 2, p. 102.
 "I hope my Mistresse respectes the vertues, not the wealth
 and measures the qualities, not the substance."
423. *Geere*. Gear, meaning matter or affair. Cf. Fletcher and Shirley, *The Night Walker*, V, 1.
 "You wo' not to this geer of marriage then?"
428. Cf. the song at the end of *Ralph Roister Doister*, "I mun be married a Sunday." Ed. *Shakespeare Soc. Pub.*, p. 87.
442. *Copar*. Copper.
459. Cf. *Spanish Tragedy*, II (page 50, vol. 5, in Dodsley's Ed.).
 "Instead of watching I'll deserve more gold
 By fetching Don Lorenzo to this match."
462. *By this light*. A common form of oath. Cf. *London Prodigal*, III, 3, and Wilkins, *Miseries of Enforced Marriage*, V.,
 "By that light that guides me here."
489. *Rebato*. A falling band—a collar turned over upon the shoulders or supported in a horizontal position like a ruff.
526. *Jellious*. Jealous.
532. *Report*. To return.
538. *Impart*. To share with.
541. *Crash of your office*. "Crash" is used in its obsolete sense of a bout of amusement or a short spell. Cf. Brome, *The New Academy*, III. 1,
 "Come, Gentlemen, shall we have a crash at cards?"

- This meaning would explain the passage. In *The Puritan*, I, 4, occurs the line
 "Ay, I pray master eeper, give us a cast of your office."
 It may be that "crash" is used in 541 by mistake for "cast."
549. *Abroach*. On foot, going, spread abroad. Cf. 2 *Henry IV*, IV, 2,
 "What mischiefs he might set abroad."
550. *The drunken mirth*. Possibly a popular song or dance tune. Cf. the dance called "The drunken round" in *Eastward Ho*, III, 3.
554. *Vild*. A doublet of vile. Cf. line 1030, and *Times Whistle*, p. 44,
 "Be thy life ne're so vild."
 Also the *Costlie Whore*, I, i, Bullen's *Old Plays*, Vol. 4, p. 236.
 "An upright sentence of an act so vilde."
561. *My griefs so iumps with thine*. An example of the verbal third person plural in "s," from the Northern Early English form.
565. *A round*. The allusion is to the fact that all are "singing the same song," i. e., are of the same opinion. A round was a song in which each person sang the same tune, but in such a succession that harmony resulted.
571. *Rather I am an ethyop, foule, deform d,*
And therefore hated of my Vallenger.
 Cf. *London Prodigal*, V, 1,
 "I am no Ethiop,
 No wanton Cressid, nor a changing Helen."
609. This line means that delay is the comparative to danger, i. e. danger is bad, but delay is worse.
654. *I*. Aye.
663. Note the use of singular verb with two nouns, both of which are singular. Cf. Abbott's *Shakespearian Grammar*, Par. 336.
686. Perhaps an echo of the oft-repeated phrase in *Richard III*, V, 3,
 "Despair and die!"
694. *Doyt*. A small copper coin, the eighth part of a stiver, formerly current in the Netherlands and Dutch colonies, worth about a farthing.
793. *Rode*. Rood. A measure of earth, here land in general.
798. Note use of plural verb here, under the influence of plural noun between subject and verb.
806. *This here*. i. e., This man here.
820. *Glosed*. Explained away, veiled with specious comments.
836. Cf. *Shoemaker's Holiday*, V, 5,
 "Rose. Can you divide the body from the soul,
 Yet make the body live?"
844. *Trull*. A harlot.

861. *Neck verse*. A verse in the Bible, usually Ps. li, 3; formerly set by the ordinary of a prison before a malefactor claiming benefit of clergy, in order to test his ability to read. If he could, he was burned in the hand and set free, thus saving his neck.
872. Cf. *London Prodigal*, III, 3,
 "It grieves me at the soul to see her tears
 Thus stain the crimson roses of her cheeks."
904. *Jeats*. Variant spelling of 3d person singular, pres. indicative of "jet," to strut or stalk proudly. Cf. *Twelfth Night*, II, 5.
 "Oh peace! Contemplation makes a rare turkeycock of him!
 how he jets under his advanced plumes."
906. *Quean*. A loose woman
922. *Corish*. Currish
942. *Discride*. Variant spelling of "descried": disclosed, discovered.
957. *In these three last front terror*. This line is not clear. Tieck translates it
 "Und dass der Schrecken alle drei beherrscht."
 This is certainly not the meaning, as Vallenger and Florence, whatever their failings may have been, were no cowards, and Harbart knew that he had only to say the word to free himself. I should read the line
 In these three last [of all] front[s] terror
 using the verb "fronts" in its Elizabethan sense of "to stand foremost."
960. *Proffe*. Proof.
978. *Father, forgive the follies of my youth*. Cf. *London Prodigal* V, 1,
 "Pardon, dear father, the follies that are past."
981. *Indented*. Proved. An indenture was proved by fitting it to the other copy, which had been cut zigzag in a corresponding manner.
982. *Indued*. Endowed. Cf. Spenser, *Faery Queene*, II, 2, 6.
 "Of those some were so from their sourse indewd
 By great Dame Nature."
989. *Penerian rockes*. Query, Pierian?
990. *Perst*. Pierced.
1017. *Phillip*. No known meaning of *philip* explains this line as it stands. My colleague, Dr. C. G. Child, suggests the substitution of "by" for "like." This change and the use of the word in the sense of a jerk of the finger would make quite a strong metaphor of the line.
1021. *Constant in naught but in inconstancie*. Cf. Dekker, *The Honest Whore*, II, 1.
 "A mingled harlot
 Is true in nothing but in being false."

- 1122-4. *The grave is as the publick theater*, etc.
An interesting bit of evidence as to the lack of reserved seats.
1143. This line may be
 "We asked a man, and she, a woman, to delude us?"
or there may be something omitted.
1158. *Defend*. Forbid. Cf. Ben Jonson, *The Devil is an Ass* I 4.
 "I doe defend 'hem any thing like action."
1173. *Amis*. Fault, wrong, Cf. *Hamlet*, IV, 5,
 "Some great amis."
1193. *Lettes*. A variant spelling of "lettice," early modern English spelling of lettuce; the reference is to the soporific qualities of the plant.
1193. *Rauser*. Raser, from rase (erase).
1206. *Toyes*. Makes glad.
1213. *Sorteth*. Tends, leads. Cf. Bacon, *Essay on Friendship*, ed. Whately, p. 281.
 "They raise some persons to be as it were companions and almost equal to themselves, which many times sorteth to inconvenience."
1219. *Convertines*. A house where fallen women were placed in order to be given an opportunity to repent. Cf. Webster, *The White Devil*, IV, 1, where Vittoria is placed in such a house.

INDEX.

- ABBOTT, E. A., 85, 87.
 abroach, 87.
Account of the English Dramatick Poets, 7.
 Action, 21.
 Admiral's company, 15.
Aglaure, 15.
 Alexandrines, 23.
 Aminadab, Sir, 11, 29.
 amis, 89.
 Anabell, 12, 23, 24, 29, 87.
 Anselm, Master, 11, 12, 29.
 ARBER, EDMUND, 7, 22.
 ARISTOTLE, 86.
 ARMIN, ROBERT, 20, 21.
Armin, Robert, Works of, 21.
 Arthur, Mistress, 11, 12, 29.
 Arthur, Old Master, 12, 29.
 Arthur, Young Master, 11, 12, 29.

 BACON, FRANCIS, 89.
Bagford Ballads, 10.
 BAKER, D. E., 7.
 BARNES, BARNABY, 20-22.
 Bartley, 29.
 BEAUMONT, SIR FRANCIS, 85.
Biographia Dramatica, 7.
Biographical Chronicle of the English Drama, 7, 8, 11, 18, 21.
Bishop Percy's Folio Manuscript, 9.
 Blackfriar's Theater, 8.
 BOCCACCIO, 25.
 Bodleian Library, 8.
 BOLTE, J., 7, 8, 10, 11, 23, 31.
 Boniface, Sir, 29.
Book of Elizabethan Lyrics, 86.
 Boyster, 26, 29.

 Brabo, 11, 29.
Bristol Tragedy, 15.
 British Museum, 8, 11, 31.
 BROME, RICHARD, 86.
 BULLEN, A. H., 7, 15, 87.

 Cæsura, 19.
 Challener, 12, 23, 24, 29.
 CHAPPELL, W., 9.
 Characters, balance of, etc., 20, 23, 24, 27, 28.
 Chartley, Old, 26, 29.
 Chartley, Young, 26, 29.
Chronicle of the English Drama, Biographical, 7, 8, 11, 18, 21.
Chronicle Play, English, 7.
 CINTIO, GIOVANNI GERALDI, 13.
 Clare, 27, 29.
 Classical allusion, 17.
 cockatryce, 85.
 COLLIER, J. P., 7, 8, 14, 20, 24.
Comedias of Lope de Vega, 25.
 Convertines, 89.
 COOKE, JOSHUA, 11
 copar, 86.
 corish, 88.
Costlie Whore, 87.
 COWLEY, ABRAHAM, 85.
 crash, 86.
 crosse, 85.
 cutter, 85.
Cutter of Coleman Street, 85.

 DAY, JOHN, possibility of his authorship of *The Faire Maide of Bristow*, 14-20; the *Fair Maid* ascribed to, by Collier, 14; entry in Henslowe's *Diary* con-

- cerning, 14; catalogued as author of the *Fair Maid* in the Bodleian Library, 15; his poetic merit proves him not the author, 16; satire, 16; classical allusions, 17; use of Latin, 17; rich vocabulary, 17; imagery, 17; extended comparisons, 17; sometimes involved and obscure, 17; humor, 18; use of riming retort, 18; relation of prose to verse, 18; comparison of the metre of his works and that of *Fair Maid*, 18, 19; denial of his authorship of a part of *Humor out of Breath* not justified, 18; summary, denying his authorship of the *Fair Maid*, 19, 20.
- Day, John, Works of*, 7, 15.
- Decameron*, 25.
- defend, 89.
- DEKKER, THOMAS, 88.
- Devil is an Ass*, 89.
- Devil's Charter*, 21.
- Diary of Philip Henslowe*, 7, 14.
- discride, 88.
- Disguises, 10.
- DODSLEY, ROBERT, 11, 86.
- Doubtful Plays of Shakespeare*, 13.
- Douce, 13, 16, 18, 23.
- doyt, 87.
- Draconis, 130.
- Drama, Biographical Chronicle of the*, 7, 8, 11, 18, 21.
- Dramatic Poetry, History of English*, 7, 24.
- Dramatic Poets, Account of the English*, 7.
- drunken mirth, 87; round, 87.
- Duchess of Malfi*, 25.
- Eastward Ho*, 87.
- Elizabethan Lyrics, Book of*, 85.
- English Chronicle Play*, 7.
- English Drama, Biographical Chronicle of the*, 7, 8, 11, 18, 21.
- English Dramatic Poetry, History of*, 7, 24.
- English Dramatic Poets, Account of the*, 7.
- English Garner*, 22.
- Essay on Friendship*, 89.
- Euphues Golden Legacie*, 86.
- Eustace Vallenger, Sir, 12, 23, 29.
- exspect, 85.
- fachon, 85.
- Faery Queene*, 88.
- Faire Maide of Bristow*, translation by Tieck, 3, 7, 8, 28, 29; circumstances of the publication of this edition, 3; first published in 1605, 7; suggested authorship of Day, 7; sources of, 7, 8-14; Bolte's speculations in regard to, 7, 8, 10; entry of in *Stationers' Register*, 7; acted first probably at Hampton Court, 8; afterwards possibly at Blackfriars' Theater, 8; three copies extant, 8; Tieck's manuscript copy, 8; Collier's comments on its sources, 8; title possibly suggested by *Maudlin*, 9; relation of *Maudlin* to, 8-10; of *Jack Strawe*, 10; of *Look About You*, 10, 11; real model of, *How a Man May Choose a Good Wife from a Bad*, 11-13; no slavish imitation of one original, 12; relation of to *The London Prodigal*, 13, 14; suggested authorship of, by Day, examined, 14-20; entries in Henslowe's *Diary* thought to have reference to this play, 14; catalogued as

by Day in Bodleian Library, 15; Bullen's opinion on Day's authorship, 15; a tragedy turned into a comedy, 15; a reconciling drama, 15; superiority of last three scenes, 15; possible early example of play with alternative fifth act, 15; scanty poetic merit of, 16; little satire in, 16, 17; vocabulary meagre, 17; imagery rare, 17; language clear and straightforward, 18; humor in, 18; riming retort, 18; metrical analysis of, 18, 19; summary of points disproving Day's authorship, 19, 20; Wilkins's authorship considered, 20, 21; *Miseries of Enforced Marriage* compared with, 20, 21; Armin's authorship considered, 21; and that of Barnes, 21, 22; evidence regarding the author, 22-24; probably an actor, 22, 23; a piece of journeyman work, 23; regularity and balance of characters in, 23; a portion written later than that which precedes it, 23; probably cut in first four acts, 23; action the essential thing to the author, 23; a good acting-play, 23; characters well drawn, 23, 24; comic scene well done, 24; faults, 24; classed by Collier as a murder-play, 24; rather a play of the "faithful wife" group, 24; narrower group to which it belongs, 26; typical theme in this group, 27; diagram showing relations, 29; marginal notes on English copy used by Tieck, 30; the present edition, 30, 31.

Fair Maid of the West, 25.
Falconbridge, Lord, 27, 29.
Feminine endings, 19, 22.
fewelt, 30, 85.
FLEAY, F. G., 7, 8, 11, 18, 21.
FLETCHER, JOHN, 85, 86.
Florence, 9, 12, 13, 29, 88.
Flowerdale, Matthew, 21, 23, 26, 29.
Flowerdale, Senior, 26, 29.
fond, 85.
Fortune Theater, 15.
Frances, 27.
Frog, 13, 16, 18, 23.
front, 88.
Fuller, 11.
FURNIVALL, F. J., 9.

geere, 86.
glosed, 87.
Godfrey, Umphreville, Sir, 9, 12, 23, 29.
Gratiana, 26.
Greenshield, Sir Arthur, 29.
Griselda, 25.
Grissel, 85.
GROSART, ALEXANDER, 21.

HALES, JOHN W., 9.
Hamlet, 89.
Hampton Court, 8, 15.
Harbart, 9, 24, 88.
Harringfield, 29.
HAZLITT, W. CAREW, 7, 11, 14.
Hecatommithi, 13.
Hector, 86.
Henry IV, 87.
Henry VI, 85.
HENSLOWE, PHILIP, 7.
HEYWOOD, THOMAS, 11, 29.
HINDLEY, C., 9.
History, unnatural natural 30.
Honest Whore, 25, 85.

- How a Man May Choose a Good Wife from a Bad*, 11-13, 25, 26, 29, 85.
 Humor of Day and Fair Maid compared, 18.
Humor out of Breath, 18.
 Humors, the, 85.
 I, 87.
 if, and, 85.
 Ilford, 29.
 Imagery of *Fair Maid*, compared with that found in works of Day, 17.
 impart, 86.
 indented, 88.
 induced, 88.
 Infinitive without sign, 85.
Isle of Gulls, 16, 18.
 JAMES I, 8.
 jeats, 88.
 jellious, 86.
 JONES, STEPHEN, 7.
 JONSON, BEN, 20, 89.
 Katharine, 27, 29.
 Kind, 30.
King and no King, 85.
 King's company, 8, 15, 20, 21, 29.
 KLEIN, J. L., 25.
 Königliche Bibliothek, 8.
 KYD, JOHN, 86.
 LANGBAIN, GERARD, 7.
 Lassingberge, 25.
 Latin, use of, 17, 21.
Law Trickes, 17, 18.
 let, 86.
 lettes, 89.
 LEWIS, O. F., 3.
 liberall, 85.
Life and Death of Jack Strawe, 10.
 light, by this, 86.
 LODGE, THOMAS, 86.
London Prodigal, 21, 25-27, 29, 85, 86, 87, 88.
Look About You, 10, 11, 30.
 LOPE DE VEGA, 25.
 Luce, father of, 29.
 Luce (in *The Wise Woman*), 26, 29.
 Luce (in *The London Prodigal*), 26, 29.
 Luce, "the second," 26, 29.
 Lucilla, 25.
 Lusam, Old Master, 11, 12, 13, 29.
 Lusam, Young Master, 12, 29.
 LVLV, JOHN, 17, 86.
 maine, 86.
Manual for the Collector and Amateur of Old English Plays, 7, 14.
 Mary, 11, 12, 13, 29.
 Masculine endings, 19.
Match Me in London, 25.
Maudlin, the Merchant's Daughter of Bristol, 8-10.
Mayor Impossible, El. 25.
Measure for Measure, 25.
 Metrical Analysis of Day and Fair Maid, 18.
 mirth, drunken, 87.
Miseries of Enforced Marriage, 20, 21, 25-27, 29, 86.
Mucedorus, 28.
Much Ado about Nothing, 85.
 Murder-plays, 24.
 neck verse, 88.
New Academy, 86.
Niemand und Jemand, 28.
Night Walker, 86.
Nobody and Somebody, 28.
Old English Plays, 11.
Old Plays, 87.
 Oliver, 29.
Othello, 25.

- Parliament of Bees*, 16.
Parthophil and Parthenophe, 22.
Patient Grissil, 25, 85.
 PAVYER, THOMAS, 7, 35.
 Penerian rockes, 88.
 perst, 88.
 PETRARCH, 25.
 phillip, 88.
Pilgrim to Pilgrim, 86.
 Plural in s, verbal 87.
 presently, 85.
 proffe, 88.
Puritan, 87.

 Quartos of play, 8.
 quean, 88.

Ralph Roister Doister, 86.
 rauser, 89.
 Reason, Justice, 12, 29.
 rebato, 86.
 REED, ISAAC, 7.
 RENNERT, H. A., 3, 25.
 report, 86.
 Retort, riming, 18.
Richard I, 12, 24, 29.
Richard III, 87.
 Rime, 19, 22.
 Riming retort, 18.
 rode, 87.
Romeo and Juliet, 23, 85.
 round, 87.
 ROWLEY, WILLIAM, 20.
Roxburghe Ballads, A Book of, 8-10.
 Run-on-lines, 19, 21.

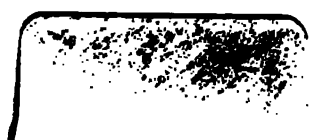
 Satire, 16, 17.
 Scarborough, William, 27, 29.
 Scarborough, Sir William, 27, 29.
 SCHELLING, F. E., 3, 7, 22, 86.
 SCHICK, JOSEF, 3.

Schöne Mädchen von Bristol, Das, 28.
 Sencer, 29.
 Sentloe, 12, 24, 29.
 SHAKESPEARE, WILLIAM, 20.
Shakespeare Jahrbuch, 3, 7, 10, 28.
Shakespeare's Library, 86.
Shakespeare Society's Publications, 7, 86.
Shakespearian Grammar, 85, 87.
 SHIRLEY, JAMES, 86.
Shoemaker's Holiday, 25, 87.
 soiorne, 85.
 Soliloquies, 21.
 sorteth, 89.
 Sources, 7-14.
Spanish Tragedy 86.
 SPENSER, EDMUND, 88.
 Spurcock, Sir Launcelot, 26, 27, 29.
 stall, 85.
Stationers' Register, 7, 9.

 tell, 86.
 this here, 87.
 TIECK, LUDWIG, 3, 8, 28, 30, 31, 88.
Time's Whistle, 87.
 tire, 86.
 TOURNEUR, CYRIL, 20.
 toyes, 89.
Travels of the Three English Brothers, 20.
 Translation of *The Faire Maide of Bristow*, 28, 30.
Troilus and Cressida, 86.
 trull, 87.
Twelfth Night, 88.
Two Maids of More Clacke, 21.
Two Tragedies in One, 24.
 TYRELL, HENRY, 13.

 Umphreville, Sir Godfrey, 9, 12, 23, 29.

- Vallenger, Edward, 12, 23, 24, 29, 88.
 Vallenger, Sir Eustace, 12, 23, 29.
 verb, present indicative plural in
 s of, 87; use of, in the singular
 with two nouns as subjects, 87;
 erroneous use of plural, 87.
 vild, 87.
 Vocabulary of Day and Fair
 Maid compared, 17.
 Vorschule Shakespeares, 28.
 WARD, A. W., 7.
 Weathercock, 13.
 WEBSTER, JOHN, 25, 89.
 weed, 86.
 Wentloe, 29.
 WHATELY, RICHARD, 89.
White Devil, 25, 89.
 Wife, faithful, 25, 26.
 WILKINS, GEORGE, 20, 21, 29, 86.
Winter's Tale, 25.
Wisdom of Dr. Doddipoll, 25.
Wise Woman of Hogsdon, 25, 26,
 29.
 Woman, Wise, 26.
 Worcester's company, Earl of, 11,
 29.
Yorkshire Tragedy, 25.



14434.47

The faire maide of Bristow :

Widener Library

002966175



3 2044 086 751 633